"The Chameleon Hero," by Kyrle Bellew

THE NEW YORK

DRAMATIC MIRROR

ALICE BRADY

APRIL 19, 1911
PRICE TEN CENTS

Richard Bennett on Stars in General and in Particular

LOUISE RANDOLPH

BLANCHE BATES IN "NOBODY'S WIDOW"

TRULY SHATTUCK

JOSEPHINE BROWN

AURORA PIATT

EDGAR KENT DOROTHY PARKER LENNOX PAWLE IN "POMANDER WALK"

THE DRAMATIC MIRROR COMPANY
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Little Ground for Pessimism

EVERYWHERE there are pessimists as to the drama, which goes on, now developing, now standing still, but always bearing some intimate relation to the mental attitudes or the momentary fancies of the public.

Here, in spite of the JEREMIAHS, the drama is doing very well. It is developing along lines that have been looked for, but in realization thought to be far in the future—lines that give it some of the aspects of nationality. No country at this time has a drama more promising than that which this country is putting forth and approving.

In London—which essentially means in England—there is no such progress, though there will be found a modern spirit. But in London there is now expressed a deeper pessimism as to the theatre than usual. A popular English novelist, for instance, the other day, in addressing the Playgoers' Club, voiced the theory that as the English as a nation had delivered themselves to football, golf, racing, the music hall, the picture theatre, and musical comedy, they no longer had either taste or use for the legitimate drama. Yet something of which this novelist—and novelists as a rule should not be accepted as authoritative critics of the theatre, clever as they may be—complains is essentially of the theatre, and signalizes the eccentricity of public taste, which the theatre must observe and meet.

The fathers and the grandfathers of men like this novelist, many generations removed, heard, expressed, and denied just such arguments as he is making, though on different grounds. That is to say, the theatre throughout modern times has inspired fault-finding and measures of "reform" as well as approval and support. And it will always be the same story to the end of time—or to the end of the theatre.

Taken in all its aspects, in all countries, the theatre never was more sought by the public than it is to-day, and it never has supplied so much in variety to meet various notions of its function. And when the state of society the world over is considered it may be said also that the theatre not only conforms to the spirit of modern life, but that incidentally it furnishes inspiration along the lines of the best thought of the time.

The fault-finders, as a rule, are persons who have restricted ideas of the theatre's function. To them no drama is worth while unless it is highly literary, or unless it is plainly ethical, or unless it deals solely with momentous questions, or unless it is poetic or classical. They belong to the one general class that is always able to voice its desires and its dislikes and to find mediums for expressing its views. They forget that the theatre belongs to all the people, and that its manifestations must touch all grades of intelligence and satisfy a variety of amusement desires.

A Token of Common Sense

AFTER a sharp contest, the friends of the theatre and dramatic art being arrayed against an illiberal and prejudiced opposition, the Judiciary Committee of the Senate of Illinois has voted unanimously to report the bill by the terms of which children are permitted to appear in dramatic and operatic productions in that State.

If this bill shall become a law—and now there is every prospect that it will go through—the ban upon children of the stage, and incidentally upon several of the more artistic and attractive of modern plays, to say nothing of the many classic plays affected, proper representation of which requires the services of children, will be removed as far as Illinois is concerned.

In good time, it is hoped and may be expected, the efforts of managers, dramatists and others prominent in the theatre, fortified by the sympathy and intelligent work of the great number of notable persons outside of the theatre that have shown interest in this matter, will secure like results in other States which have permitted the enactment of laws that have enforced this cruel and illogical discrimination against the children of the stage.

There is much to be done, however, before this end can be reached, and every friend of the theatre and its children should take new heart and be prepared for new efforts in the localities in which action is still necessary.

It Should Be Killed

IF ANY THEATRE MANAGER in New Jersey has failed to use his influence upon the member of the Legislature of that State from his locality, or has neglected to enlist the services of influential persons whose concern for the legitimate freedom of the theatre should be alert against the bill of Senator LEAVITT, consideration of which was held up last week at the instance of the National Association of Theatrical Producing Managers, that New Jersey manager should at once become active in the effort to kill this measure.

Senator LEAVITT's bill proposes a censorship of the theatre in every municipality of New Jersey, and if it should become a law it would work confusion to the theatre in that State. It provides for a board of censors to be made up of the Mayor and the Chief of Police of each city, with a third member who may be appointed by the Mayor. This board is to possess the power to prohibit or suppress any theatrical performance which it considers detrimental to public morals.

There is, of course, no assurance in such a measure that the characters of all mayors and chiefs of police and their respective associates appointed by mayors on such boards shall be worthy of public confidence, or their judgments uniform, or their degrees of intelligence reliable, or their soundness of artistic taste adequate for such a grave responsibility as that contemplated by the bill.

In short, the censorship scheme embodied in this bill is absurd, illogical, impossible of rational administration, and wholly without the reasonable scope of ordinary "legislative" powers.

A Losing Cause

CLEVER LAWYERS for a time may cloud legal issues with doubt, for that is their vocation; but common sense is one of the elements of the common law, and it is often seen in the fabric of ultimate legal decisions.

The theatre ticket speculators have lost their case before the Appellate Division of the Supreme Court, as had been expected by reasoning persons. There are now threats of further appeals, and a suggestion that eventually the Federal Court—if the matter shall be carried to that tribunal—may give the speculators comfort. Few besides litigious lawyers and the persons in interest that supply them with money, however, can honestly doubt that the city has eminent rights over its streets, and can abate nuisances thereon.

It is perhaps natural that these speculators, having pursued their traffic for years with comparative freedom from that restraint which usually is directed toward disorder, should hope that they may win out in the end. But in the end, it is safe to say, their "business" will be confined to its proper scope—if it has any legal excuse whatever—and the public streets will be freed from their greedy and offensive activities.

THE USHER

THEATREGOERS may be careless as to such questions as that of the exclusion of children from the stage, but they would quickly protest in New York, as they do in cities where the law is against the appearance of children, in the event of the law's serious effect upon the theatre's repertoire.

Many of the most attractive of modern as well as of classic plays are impossible in the theatre without children in the roles designed for them. Theatregoers of the cities in the few States that have enacted arbitrary child laws—primarily intended to prevent the abuse of children in factories—now see the injury to the theatre, to the public's rational amusement, and to stage children themselves these laws are working, and are supporting efforts to amend them.

As an example of the thought of intelligent laymen on the subject, Theodore L. Hays, manager of the Bijou Opera House, Minneapolis, and secretary of the Theatrical Managers' Association of the Twin Cities, sends to The Usher an article from *The Bellman*, published in Minneapolis, by the editor of that journal, who is also editor of *The Northwestern Miller*—William C. Edgar—from which these extracts are taken:

The feeling against allowing children to appear before the footlights is the result of colossal ignorance concerning the ways of theatrical folk and the duties which these childish performers render. Duty and service are as important parts of education as books. Discipline, regularity, system and order are learned on the stage as surely as in the schoolroom.

The idea that the children of the stage are ill-treated, ill-nourished, overworked, ill-cared for or taxed beyond their strength is altogether preposterous. It is born of ignorance and perfectly senseless sentiment, and has no foundation in fact. It seems strange that people who are quite willing to concede that the actor and actress can portray successfully the most tender and touching parts in the drama could, in private life, be such inhuman brutes as to neglect and ill-treat the children in their care.

Any one even superficially familiar with theatrical life knows that the child of the stage leads, as a rule, a very happy existence and is looked after far more carefully than the average child. Theatrical people, both men and women, are the kindest hearted and tenderest of folk. The little children who travel with them and take part in their plays are the object of the solicitude of all their associates. Usually they have a special attendant who sees to their health and comfort.

It is absurd to imagine that ill-treatment or exposure would be tolerated for a moment by members of the companies in which these little people appear. The mothers of stage children are good mothers, proud of their offspring, zealous for their well-being, solicitous and careful. As a rule, they are far more tender and painstaking with their stage children than the average mother of the same class.

Sometimes, it is true, these children are obliged to travel long distances, to be up late and to live in lodging-houses and cheap hotels; even so, the circumstances surrounding their lives are as healthful as if they were living at home under ordinary conditions. Their manner of living is different, but it is no less healthy than that of other children. While they may be up late at night, they can sleep late in the morning, and every care is exercised to provide them with good, nourishing food, plenty of exercise, and innocent amusement.

Undoubtedly the employment of children on the stage should be properly safeguarded by the passage of reasonable laws; beyond that, however, it is perfectly safe to leave the care of the children of the stage to their natural guardians, who may be counted upon to look after them with the greatest care, the actors and actresses with whom they associate, who would be quicker to resent and punish ill-treatment and exposure of child actors than any representative of the law could possibly be.

The stage needs its children, and many children need the stage. It would be a foolish, mistaken and mischievous intervention to pass legislation which, in ignorance and intolerance, would make it impossible for the child actor to appear. In all seriousness and with the most tender regard for the welfare of the little folks on and off the stage, the *Bellman* is impelled to declare that there is a vast amount of arrant and hysterical nonsense in much of the agitation concerning so-called child labor.

♣

William Marion Reedy, editor of the St. Louis *Mirror*, recently expressed great surprise at the popularity of lectures on the serious drama in that city.

"Something must be the matter with St. Louis," said he. "At the first of Professor Otto Heller's series of lectures upon Ibsen and his work, more than one hundred people had to be turned away from the chapel room of the Second Baptist Church in which he spoke. Such a thing never happened here before. It indicates the beginning of a craving for culture in this community."

A matter that seems even stranger eluded Colonel Reedy, apparently. These lectures were given and listened to in a Baptist church!

♣

The theatre survives all eccentric amusement crazes that seem for a time to affect its popularity.

It is not so long ago that what was called "the rinking craze" was revived in London. Great halls were turned into rinks for roller-skating, and all classes of persons indulged in this pastime at the expense of other amusements.

There was a period in New York some time ago when it was feared that the same craze, which was in full blast a generation ago, would revive with disaster to the theatres. Many rinks were started, yet only one or two survive.

In London it is noted that during the past year some sixty roller-skating companies with a very large aggregate capital were either wound up or passed into the hands of receivers.

Nothing can for any great period seriously affect the natural popularity of the theatre.

♣

That standards of taste are not the same in all localities was made apparent again the other day by a critic of Topeka, Kan., in writing of Ruth St. Denis, the dancer.

"A rank outsider may 'roast' the work of any high class performer, sometimes, without realizing the artistic value of the performance," said this Topeka chap, "and it is not for a Topeka reporter, or a Topeka audience, for that matter, to pass judgment upon an innovation like the Ruth St. Denis dance which was seen by a select few at the Grand Saturday night." And then he remarked:

But it is not a Topeka show, and it is to be hoped that the talented young woman who has spent several perfectly good years in learning how to dance in her bare feet, will find more appreciative audiences at other one-night stands in her transcontinental trip.

Topeka was not "for" the lady. The people did not enthuse over the unobstructed view of about seven-eighths of the real Ruth St. Denis, and they didn't enthuse over the scanty raiment of two chorus ladies and a number of colored gentlemen who wore even less. Topeka is not educated up to the cuticle dance, and the bare patellas of a handsome woman are not, in this town, considered payment in full for a two-dollar seat. But Topeka is withholding judgment.

This is interesting as the Topeka point of view—and for the colloquial candor and ingenuousness of Topeka criticism.

♣

Norman Hapgood says in an editorial in *Collier's*:

Why is the drama higher in Germany than elsewhere? Fuhrman Henschel, Die Versunkene Glocke, Schuldig, Jugend, Johannes, Johannismeuer, Sodoms Ende, Die Ehre, are almost random illustrations of the wedding of firm technique with stories worth the telling. The plot, said Aristotle, is the most important element, and the end of it is the most important thing of all. England, although with Barrie, Pinero, and Shaw; France, although with Rostand and a collection of problem writers, stand far behind the Germans in contemporary product and in the range and excellence of the masterpieces kept alive from other days and other lands. The Germans are not tired by thought. They are not bored by a continuous effort of the mind. Do you call this dullness? What country can at all stand comparison with their comic papers? No, it is not heaviness; it is stamina. Let your boy learn German, if in business, in science, in history, in general knowledge he would keep in the advance guard of the modern world.

But are not the integrity of public taste and the solidity of thought in product shown in Germany largely a result of homogeneity? That nation has, perhaps, a greater integrity of race than England or France—which means, as far as the theatre is concerned, London and Paris. And, of course, this country is the most diversified in humanity of the four.

And the German's philosophy of life is unique, also in that he laughs with reason just as he thinks with reason.

♣

A good story of managerial resource is circulating in the West.

A repertoire company appeared in a small town and billed Camille as the opening play. The local manager, interviewing the traveling manager, was introduced to the latter's wife, as the leading actress. She was a vigorous blonde, and might have confessed to weighing 200 pounds, at least.

When the two managers adjourned to the bar of the tavern to get better acquainted, the local manager, with the confidence inspired by the usual liquid, remarked that the actress in question was a fine-looking woman. "But," he asked, with some note of doubt in his tone, "do you mean to say she can play she's dying of consumption?"

"Well," replied the manager-husband, "it's this way, you see. In the common version of Camille the woman does die of consumption. But we play the revised version."

"How's that?" queried the local manager, at once deeply interested.

"Well, in our performance Armand hits 'er over the head with a table-leg, and she just dies natural."

White, N. Y.

CHORUS GROUP IN "DOCTOR DE LUXE" AT THE KNICKERBOCKER THEATRE

THE CHAMELEON HERO

By KYRLE BELLEW

I REMEMBER having heard Joseph Jefferson, at the end of a small supper in London some years ago, tell an amusing story which to his mind, he declared, embodied the most primitive elements of dramatic criticism.

When Mr. Jefferson was playing Rip Van Winkle at Macauley's Theatre in Louisville, Ky., several seasons before, and at the final Saturday evening's performance, a young negro, known familiarly to Colonel Macauley and all the employees of the theatre as "Moses," came quickly down the stairs from the gallery at the end of the first act of Rip, and with much embarrassment sidled up to Colonel Macauley and Charles Jefferson, who were standing chatting in the lobby. He made one or two attempts to attract the attention of the gentlemen, when Colonel Macauley finally turned to the young negro and asked:

"Well, Moses, was there something you wished to see me for?"

With much stuttering, Moses replied: "Wal, Cunnell, ah'd lak mighty well to git mah money back."

Surprised, Colonel Macauley asked: "But, Moses, haven't you seen the first act?"

"Yassir, I don' see de fust act."

"Well, Moses, if you've seen the first act," replied Colonel Macauley with some amusement, "we can't refund your money. What's the trouble? Don't you care to see the rest? Wasn't the first act good?"

"Yassir," answered the negro, "de fust act wasn't so bad, but I jes' nat'rally kinder' los' mah taste fo' it."

As the theatre in America, barometer-like, is the first business in which the country's condition becomes reflected, as regards its financial welfare, so, too, is it the first to reflect a change in the literary or dramatic taste of the huge body to whom we refer as "the theatregoing public."

As the Rollo Books, beloved of our boyhood, have given way to the stories of Arthur Stanwood Pier and Ralph Henry Barbour; as the so-called "society" novels of Mrs. Ward and "The Duchess" have given over to tales of the same sort from the pens of Mrs. Wharton or Mr. Chambers, so has the public preference given over to a weird lot of dramatic curios in place of those plays respected and loved by our grandfathers.

When grandmother went to the play, in lavender and crinoline, she sighed and smiled with Claude Melnotte, Young Marlowe or Romeo. Now her granddaughter, in hobble skirt and wondrous hat, smiles and sighs with Alias Jimmy Valentine, Raffles, Arsene Lupin, or Mr. Armstrong's hero of The Deep Purple. Just between ourselves, I think our dear old grandmother displayed the better taste.

The psychology of the theatregoing audience is such a wonderful thing! Even Harvard University is beginning to interest itself in this great amusement-seeking body. The doubt as to how an audience will "take it" has been the chief concern and deep despair of the actor, and the manager from the time the first audience made its appearance at the first play.

Moffett, Chicago.

KYRLE BELLEW

Each time the curtain goes up the legitimate actor says quite as eloquently, if silently, as does the vaudeville actor, "Good evening, Audience!" Like everyone else when he is introduced to some one upon whom he wishes to make a good impression, he is apt to be a bit nervous.

Mr. Frohman's tabulation makes it clear that seventy per cent. of modern theatregoers are women. I will add to these statistics the surmise that eighty per cent. of the English and American audiences is composed of people under thirty years of age. This is the reason why Ibsen, Shaw, Hauptmann and most of the modern French dramatists are not especially successful in this country.

Young people do not care much about philosophizing on life. They are too much interested in living it. They are intolerant of weakness. The play of action appeals to them, and the play of action with the little "grip" within it, that will take hold of the emotion to the obliteration of all logical thought, is sure of a sympathetic audience.

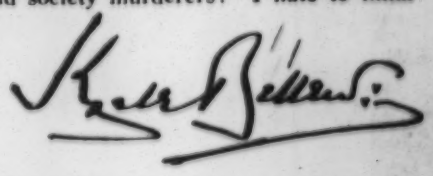
If I were to venture an opinion upon just what pleases the American audience most, I would say it was "playing the game." In that "sporting instinct" we find the success of Raffles, Alias Jimmy Valentine, Sherlock Holmes, Arsene Lupin, and The Deep Purple. Especially is this true when the "game" seems to be against great odds. It may be played by an unsophisticated young woman against the strong head of a great corporation with all the power that limitless money can buy, as in The Lion and the Mouse, or it may be starving labor against capital as in Mr. Galworthy's Strife, or even as in Raffles, a game of wits only. Not one of these plays can be called literary drama, but how many theatregoers to-day care for good literature in the way our grandfathers did? Mr. Brander Matthews, even as recently as in his lectures at the New Theatre, has pointed out quite clearly this change.

Have you ever come across an old packet of letters written by one of your family long dead and gone? Their literary excellence speaks of plenty of time, as well as an old-fashioned veneration for the English language. All this has passed out with the lettergram and the wireless, which have effectually separated literature from life. Our nerves have stretched taut with the demands made upon them, and we neither care to write nor receive long-drawn-out letters from even those whom we love best. "Cut out the frills and get down to cases" is the inelegant way of expressing all the phases that life and death hold.

The dramatist who can do this, in the introduction of a new and swift moving "game," is assured of success.

"Raffles" was the grandfather of the criminal-hero class of plays. For more than two years Mr. George Tyler and I talked over the play before together we summoned courage for its production. "Would the American audience accept a criminal?" we questioned, and then we decided that if we could make him sympathetic, it would. And what a host of "sympathetic" brothers has the success of Raffles brought forth! Byron's "mildest mannered man who ever scuttled ship or cut a throat" had admirers, even adorers. We also told ourselves of the flowers and letters sent to criminals, and we remembered that it was not the victim who invokes the interest of the populace. It is the old, old story over again of the young man who murdered his father and mother and went scot free because his lawyer pathetically pleaded that he was an orphan!

So our heroes parade before us through the seasons, a varied lot. In storage Claude Melnotte, Young Marlowe and Romeo commune together. A few seasons later, their swashbuckling cloaks hiding their shamed heads, their swords rusty and twisted, our heroes of Under the Red Robe, The Three Musketeers, A Gentleman of France, and Don Caesar's Return join them; then to that retreat there creep silently, with bon bons and caramels for solace, the peaches-and-cream heroes of the Brown of Harvard, Strongheart, The Cub, and The Country Boy type. Into this oblivion, already crowded, there goes next the society hero of the House in Order, The Thief, Inconstant George, The Climbers, and Smith calibre. And what does the merry-go-round whirl before us next? What follows this dear assortment of second-story workers, pickpockets, political grafters, cutthroats and society murderers? I hate to think about it!



THE MATINEE GIRL

WHEN THE STARS, and nearly stars, cease their shining this season they will swing round their orbits to those Summer rest places which will be most to their taste and convenience.

Maude Adams has been conducting the private rehearsals of new members of her companies this month so that she might remain as long as possible amid the tall fir trees enjoying the winelike air of her mountain home at Onteora Park, in the Catskills, with an occasional run down to Ronkonkoma, on Long Island, to see whether her hens are laying with commendable zeal. Lillian Russell is through agents seeking a farm. "A quiet place, away from an automobile road, and where I need dress only once a day," are her instructions to her agents and family. Her wants, they think, point toward the New Jersey hills. William Gillette, by way of recreation, will entertain the hordes from America who will cross the ocean to see England's king don his rusty crown. Blanche Bates wavers between the farm at Ossining and Europe. Frances Starr will go to the Adirondacks to study the complex part in her new play for next season. Jane Cowl will turn her sombre eyes upon the coronation. Edith Taliaferro will meet her sister in Italy. Christie MacDonald is quite likely to be The Spring Maid without ceasing. Ada Dwyer will sail for England by the first steamer that leaves port after the close of The Deep Purple. The reason is a sufficient one—Lorna Doone Russell, her daughter, whom she left in school at Folkestone when she closed with The Dawn of a To-morrow company to come to America to play The Deep Purple. Florence Roberts, and her cousin, Theodore Roberts, will continue playing to their loyal Pacific Coast audiences until August. Mrs. Leslie Carter will probably motor through the Summer.

Those immediately about Maude Adams observe with pleasure that while each year she grows no less the artist, she becomes more the business woman. Every season she takes a deeper personal interest in the selection of her cast, and is more active in the details of the management of her company. This year she has an office in the Empire Theatre Building. Entering by the Fortieth Street doors one finds her on the floor below the Alf Hayman offices, in much the same atmosphere as that which prevailed in the house she once occupied with her mother at 22 East Forty-first Street, that she still owns, but from which she removed to an apartment on Central Park West.

One recognizes some of the rare books which used to line the walls of her library, the Sedan chair that was a telephone booth in elegant disguise, and a quaint settle that used to stand in front of one of the open fires that Miss Adams so enjoys in all her homes. Here Miss Adams conducts the private rehearsals of new members of The Chantecler company for next season.

Ada Lewis's brilliant reputation as a player of "tough" parts, in no respect decreased, has been supplemented by another. She is establishing a record as a theatre opener.

It is she who in the costume and with the mannerisms that have made another prologue an exquisite feature of a Broadway performance will open the Folies Bergere next week.

"Wonder if I can make them hear 'Flying Walls' above the rattle of plates and steins?" she said. "I always did hate to interrupt a man at dinner. Might as well try to get a steak away from a lion at the Zoo."

"Why so wan-eyed with such a brilliant prospect?" I queried.

"Am I not rehearsing in Brooklyn?" she retorted. "My one ambition is to be a cat in a drug store window!" And she "stepped lively" on the platform of a Subway express.

She will utter the first words spoken from the stage of the new three-doored place of amusement. She was with Rogers Brothers when they opened Hammerstein's Victoria. With Edward Harrigan she opened the Garrick Theatre in Reilly and the Four Hundred. It is simple justice to Miss Lewis to say that her skirts had but just been increased from knee to ankle length at that time, and she had been graduated from the spanking stage only because her mother resided in San Francisco and the Garrick Theatre happened to be in New York. A picture of her at this stage of life is seen on this page.

While Baby Mayborn, the fox terrier that died untimely in Washington while touring with his mistress, Amelia Mayborn, lies peacefully in his grave at Great Kills, on Staten Island, a dispute involving that sensitive thing, civic pride, rages round the little green grave.

Miss Mayborn, mourning over her pet, said that Washington caused, or at least permitted, poisoned meat to be scattered about for the murder of unmuzzled dogs. A citizen of the capital heatedly impugns the veracity of all connected with that story, and says such an act is a misdemeanor.

Valiantly Miss Mayborn, before departing this city to join the James Neil Stock company in Minneapolis, writes this record:

"The facts are these, and I'll make a dozen affidavits, if desired: In the first place, the veterinary

Fuller, S. F.

ADA LEWIS

As she appeared in "Reilly and the Four Hundred"

who attended my poor little poisoned 'Baby' told me that only two days before he had been called in to administer to two valuable dogs poisoned in the same way, picking up poisoned meat in the street, put there, so he said, by the police.

"A member of the Dolly Madison company told me on the night of the day that my dog died that a number of valuable dogs had died in the same way, and she conveyed the impression to me, as she had received it, that the poison had been placed on the street by the authorities.

"Furthermore, on Wednesday—'Baby' died on Monday—I saw a woman on the street with a dog that was following, but not on the leash. I spoke to her warning her against the poison, and her answer was:

"'Oh, yes! This is the time of the year that the city throws poisoned meat on the street for stray dogs. I am glad you reminded me. I had forgotten. They do it every year. Thank you so much.' And she lifted up her dog and carried it. In speaking of the loss of my pet several persons, who are Southerners and particular friends of mine, said: 'Yes; they throw poisoned meat on the street every Spring.' So you see the belief is very general. In fact, a number of Washington persons with whom I talked denounced the practice, but were in no way surprised; just accepted it as a fact."

One of the successes of the expiring season was that of Jack Standing as Peter, with Mildred Holland in The Triumph of an Empress.

Willard Mack, who with Maude Leone is playing a stock engagement at the Lyceum Theatre, Duluth, admits the authorship of the weekly *Hasheesh*, of which these are whiffs:

"A chorus girl fainted during a performance here last week, and a friend in the line behind her screamed: 'My Gawd! Her temperament again!'"

"Isn't it strange that the various ladies who always begin their speeches at mothers' meetings with 'Our children,' haven't any?"

"There's only one play called Excuse Me. But we have had hundreds you could have called Don't Mention It."

"Our soldiers are going to Mexico and Roosevelt not President. Curses!"

Margaret Wycherly with Jane Cowl and others is of that noble band who were once "lady newspapermen," but seeing the error of their ways, reformed and went upon the stage.

Annie Russell, who has returned to town with the Backsliders company, tells a story of George Bernard Shaw that gives a new angle upon that glittering erratic:

"At the Court Theatre it is the custom to try a new play at five matinees. If after the fifth afternoon performance it gives encouraging signs of life it is placed on the night bill. My husband, Oswald Yorke, and myself were resting at the seashore when we received a telegram from the office of Granville Barker, the Court Theatre manager, saying: 'Please return to town at once. We put on Major Barbara.'

"When we reached his office the manager said: 'I beg a thousand pardons for bringing you to town for nothing. We will not produce Major Barbara after all. But it is not our fault, but Mr. Shaw's. He dropped in here yesterday and said: "How is it that you intend to put on Major Barbara?"

"'I explained that a play by a new author had not shown sufficient virility at its matinee performances and that we intended to shelve it for Major Barbara.'

"'That'll be a hard blow for the boy,' said Mr. Shaw. 'It's his first play, isn't it?'

"'Yes,' I answered.

"'Is it possible for you to calculate the probable difference between the receipts for Major Barbara and this boy's play?' Mr. Shaw asked.

"'Oh, yes,' said I, 'I can do that.' I figured up a rough estimate and showed it him. He nodded, and said: 'Won't you please accept my check and put on the boy's play?' I promised to oblige Mr. Shaw."

Miss Russell and Mr. Yorke went back to the seashore.

Chrystal Herne believes that she plays the leading woman's role in As a Man Thinks the better for her daily walk about the reservoir of Central Park. That three-mile constitutional so much affected by smart women a morning means to reduce the flesh of the over-plump, or to tone the nervous system of the fragile, has become an amusing feature of Park life. The faces of the women who take the constitutional wear expressions so serious that seeing them we are reminded of a foreign critic's remark that we "take our pleasures seriously."

Harken, ye matinee girls! Bruce McRea, whom ye all idolize, whose manly pulchritude haunts your dreams, whose youth seems to call to your own, is not only a husband, but twice a father. His elder son, nearly as tall as himself, is a pupil in a military school in New York.

Julia Dean has achieved comfortably the transit from the hospital to her country home at Harmon-on-the-Hudson. She expects next week to rejoin The Lily company on its tour of the West.

An autograph album still rears its ancient head in the home of a confirmed theatregoer who lives for half a year in New York and half in London. One of the inscriptions is that of Mrs. Kendal, who writes: "Children are the roses that reconcile us to the thorns of life."

THE MATINEE GIRL.

THE WAGE EARNERS' THEATRE LEAGUE.

The Wage Earners' Theatre League and the Theatre Center for Schools, besides promoting distribution of tickets for various theatres, have arranged for special performances of As You Like It and Midsummer Night's Dream by the Ben Greet players at Carnegie Hall, Saturday afternoon and evening, April 22. A committee has been formed to sell the orchestra and box seats to raise a fund for the inspection of factories so as to prevent calamities similar to the Washington Place fire.

Through the co-operation of William A. Brady and the Board of Education school groups to attend Robert Mantell's performances of classic dramas at Daly's Theatre, beginning Monday, April 17, are being organized.

Of even greater importance is performances of international dramas of literary quality on Sunday evenings at the Lyceum Theatre under the co-operative management of Julius Hopp and Daniel Frohman. The first performance, The Clouds, a modern realistic drama of the Bohemian, by Jaroslav Kvapil, translated by Charles Recht, and adapted for the stage by Charles Swickard, will be given on April 30. The cast will be announced later. Charles Swickard, the translator of Taps, The Fires of St. John, etc., will stage the play. The author is associated with theatrical life in Austria, and the play itself is being presented in all European countries. The performance at the Lyceum Theatre is the first presentation in English. Tickets are for sale at the branches all over the city and at the office, 1416 Broadway, room 503, from 9 A.M. to 8 P.M.

SHUBERTS GET THE MANHATTAN

Oscar Hammerstein has leased his Manhattan Opera House to the Shuberts for a period of ten years. The house will continue, as at present, to offer all the Shubert Broadway successes at popular prices, the house being a so-called "combination" house. E. H. Sothern and Julia Marlowe will play at the Manhattan as they were accustomed to play at the Academy.

PLAYS OF THE WEEK

DALY'S—KING LEAR.

Tragedy in five acts, by William Shakespeare, arranged by William Winter. Revived on April 17 by William A. Brady.

Lear	Robert Mantell
Earl of Gloster	Alfred Hastings
Earl of Kent	George Stillwell
Duke of Cornwall	Oscar Pfeiferle
Edmund	Henry Fearing
Duke of Albany	J. Sawyer Crawley
Curran	Frederick Baldwin
Duke of Burgundy	Laurence Kray
King of France	Casson Ferguson
Edgar	Fritz Leiber
Oswald	W. H. Niemeyer
A Fool	Guy Lindsley
An Old Man	Thomas Louden
A Physician	Oscar Pfeiferle
A Herald	Casson Ferguson
Goneril	Marie Booth Russell
Regan	Agnes Elliot Scott
Cordelia	Leonore Harris

King Lear, at all times a staggering proposition for producer and actor, for that very reason has always sung a siren tune in the ear of every actor who has essayed Shakespearean tragedy. Robert Mantell is not the first to listen, and probably will not be the last. He has worked hard with the material at hand to turn out a performance that honestly represents Shakespeare, or misrepresents him only so far as our modern stage demands.

Fortunately the patrons of King Lear were serious minded, the variety of theatregoers who earnestly follow the drama in their Rolfes or their Hudsons. Intent on the gratification of scholastic inclinations, they are less likely to find fault with the declamatory, long winded artifices that choke the audiences accustomed to contemporaneous Broadway pabulum. Lear does not qualify in the intimate class, and Mr. Mantell's chief care has evidently been to preserve the dignity of tone which has become synonymous with classic.

From preconceived notions, one expects to see a regal, imperious, old man, impulsive in his loves and hates, immoderate in his anger, and obstinate in his will. Through various degrees of insanity he approaches the pitiful moment when he realizes that his misfortunes can be traced back link by link to his own errors. Mr. Mantell's impersonation was marked by a high degree of intelligent competence, if not by positive inspiration. In the first place, his make-up was absolutely convincing—except when his arms were exposed. They were not the shriveled arms of a man in his dotage. In voice, facial expression and carriage little improvement could be desired. He declaimed the curse effectively and got through the storm scene in a creditable manner. His Lear is an admirable piece of work, although the characterization rarely strikes spontaneously on one's sympathy.

In this era it is commonly understood that most of the actors who can read Shakespeare adequately are busy elsewhere, so that may explain some of the shortcomings of the support. Fritz Leiber, however, must be credited with an agreeable voice, properly managed, and with a comprehension of the demands of his role. Marie Booth Russell also draws considerable melody from the lines.

Otherwise the cast, even in their most industrious moments, were not distinguished. Guy Lindsley did the more obvious things with the Fool. Henry Fearing left out most of the coloring in his picture. Leonore Harris spoke amateurishly. Alfred Hastings was conspicuously inadequate. The struggles of the actors served to emphasize afresh the difficulties that beset the Shakespearean path.

The scenic efforts were elaborate, but not so praiseworthy as the costumes. During the storm scene the thunder was kept reverberating and the clouds were kept flying so persistently as to distract attention from the action. The bolt of lightning was a startling contrivance, although the mechanism was obvious. In the make-ups, the gouged-out eyes of Gloster and the blood-circled neck of Cordelia were pictured with a photographic faithfulness that rather overstepped its goal.

At the very least, one will not regret having seen Mr. Mantell's Lear; and, at the most, he will count it a high pleasure.

KNICKERBOCKER—DR. DE LUXE.

Musical play in three acts, by Otto Hauerbach and Karl Hoschna. Produced April 17 by Joseph M. Gaites.

Dr. De Paw	Taylor Williams
Miss Barker	Rena Santos
Miss Ada Houston	Marion Ballou
Sadie	Polly Prim
Dennis	Ernest Truax
Kittie Melville	Jeanette Childs
Mrs. Dorothy Melville	Helen Robertson
Dr. Robert Melville	Harry Stone
Mrs. Clara Houston	Georgie Kelly
Margie Melville	Ethel Green
Donald Houston	Edward Nicander
John Truesdale (Dr. De Luxe)	Ralph Herz
Colonel Houston	William Pruette
Hattie Heartsdale	Lillian Berry
Francesca Foote	Ethel Millard
Annette Armswell	Verna Dalton
Lottie La Nerve	Bessie Muller
Lillian Leggiesby	Anna Hall
Louise Lipton	Julia Mills
Vera Van Dentine	Ada Mitchell
Laura Lashwood	Florence Campbell
Toodlums	Albert Lamson

The Hauerbach-Hoschna partners in their latest output, Dr. De Luxe, do not measure up to the standard set by their Three Twins and Madame Sherry. They have never been strong in the matter of story, but their music has hitherto bridged over the deficiency. In Dr. De Luxe, however, they have aimed more for drama, and have furnished a scant musical score. Threadbare situations and aged jokes undisguised are hardly suitable material for Broadway, which may demand old friends, but she wants them looking fresh and prosperous. The music is not distinctive, with the exception of one song, "For Every Boy That's Lonely There's a Girl Who's Lonely Too," which has that note of pathos peculiar to Hauerbach-Hoschna compositions. That song is really pretty, but suffers from repetition.

It is a pity that so many good players are allowed to go to waste. There is Ralph Herz, who is amusing in spite of obstacles. Mr. Herz has the only clear-cut role in the production, but even at that he could use better material. Then Ethel Green, whose chief claim to popularity is due to a pretty, sympathetic voice, has only one song, which previously had been sung and sung by Albert Lamson, a boy soprano. Ernest Truax is an excellent dancer, and with sufficient opportunities would do good work, but his slight role in Dr. De Luxe does not serve him notably. Polly Prim is woefully miscast in a slang part, and the coarse expressions do not come easy to her. Her voice ought to be used for prima donna roles. Rena Santos is allowed one solo, and also does a peculiar half-whistling, half-humming specialty as an encore for the feature song. William Pruette also has a song. With so many excellent voices at their disposal, the makers of the piece ought to show their musical skill and immediately give everybody a chance. Jeanette Childs, assisted by eight bare-legged girls, does a "kid" song and dance well, though too much of the "kid stuff" becomes tiresome, and the eight unshapely limbs would look better muffled. Marion Ballou does pleasing work as the spinster, Miss Ada Houston. Helen Robertson, Harry Stone, and Georgie Kelly have colorless, conventional roles.

The story concerns the career of John Truesdale who, through a case of mistaken identity, becomes a substitute in the office of Dr. Melville. Truesdale does not attempt to prescribe anything more than a salt tablet for any of his patents, so that no lives are lost. He is really the son of an old college mate of Dr. Melville and just for that marries Melville's daughter.

PLAYHOUSE—SAUCE FOR THE GOOSE.

Comedy in three acts, by Geraldine Bonner and Hutcheson Boyd. Produced on April 15, by William A. Brady.

Hawkins	E. D. Cromwell
Fanny	Louise Everts
John Constable	Herbert Percy
Kitty Constable	Grace George
Edith Darch	Carolyn Kenyon
Mrs. Alloway	Keith Wakeman
Harry Travers	Frederick Perry
Moon	Frank E. Denny

To Grace George fell the honor of christening The Playhouse in Forty-eighth Street, the newest chicken to hop from its shell to join the brood about Broadway and Forty-second Street. A very pretty Easter chicken it proved to be, all brown and gold, with an occasional dull blue feather, and the spectators of its debut properly rose to a high degree of sincere admiration. That The Playhouse may have a long and honorable career is the wish of all who have seen it.

The dedication ceremony consisted of two Saturday performances of Sauce for the Goose, before Overnight moved in on Monday. The comedy is built on the same plan as several hundred others that might be mentioned; a neglected wife gives her recalcitrant husband a stiff dose of his own medicine, which he is constrained to swallow despite his wry faces.

John Constable, listening to the siren voice of Mrs. Alloway, sought her company in season and out, because her flattery tasted agreeable. Kitty Constable, unwillingly left to her own devices, put into execution Mrs. Alloway's preachments concerning the emancipation of women by going to the opera with Harry Travers, and dining in his room subsequently. When Mr. Constable there confronted her, she locked him in the apartment and returned home. Mrs. Alloway, getting wind of the affair, called to inform the fatuous husband of Kitty's irregularities, and Mr. Travers came at the behest of Mr. Constable, who was ready to hand over his wife in highly altruistic fashion after the formality of a divorce. Having subjugated her lord and master, Mrs. Constable immediately routed Mrs. Alloway and Mr. Travers, and drifted into the conjugal embrace.

At hardly any instant during the performance can the audience wonder what will happen next. It has happened too many times before. Being deprived of the element of suspense the authors attempted to made up for it by scintillant lines, and it must be admitted that they have constructed some clever dialogue. The lines, indeed, are their chief contribution, for the situations are manipulated without much freshness, and the characters are as conventional as cigar store Indians. What success the comedy attains will grow from the lines and the acting of Grace George.

In the only very attractive role in the play, Miss George has an easy time of it in leaving her colleagues far behind. Everybody plays into her hand, doing the most idiotic things from a human point of view in order that Kitty may score. In spite of this drawback, Miss George pictures Kitty as a very charming heroine, for she belongs to the class in which the actress has done her best work. Once in a while she descends to low comedy methods; for instance, after her spat with Mrs. Alloway, she remarks, "Meouw, meouw!" as that lady closes the door—a sufficiently illuminating utterance, although not a lofty sentiment. In Divorçons Miss George proved herself to be an actress resourceful enough to get along without any such doubtful embellishments.

Frederick Perry, the only member of the support who really supports, played the baffled deceiver with vigor and with considerable insight. He did all that could be done with the role, and did it easily.

The rest of the cast were inherently incapable of surmounting the artificiality of their parts, or else they were overwhelmed by the special significance of the occasion, Herbert Percy was stiff, Keith Wakeman was the most transparent and undeductive Circe imaginable, whatever Louise Everts did was seen to be done for effect, and no such butler as E. D. Cromwell ever held a position in any New York household. Despite the industry of the incumbents, these roles rarely sounded the true pitch.

As Miss George is on the stage most of the time,

(Continued on page 8.)

NO INDECENT PLAYS FOR PENNSYLVANIA.

Governor Tener, of Pennsylvania, has approved Senator McNichol's bill to prevent immoral plays and pictures and signed the bill April 13. The bill provides:

That it shall be unlawful for any person or persons to give or participate in, or for the owner of any building to permit within said building, any play, exhibition, opera or performance of any other theatrical, operatic, dramatic or vaudeville exhibition or performance of a lascivious, sacrilegious, indecent, immoral or impure nature or such as might tend to corrupt morals.

Any person who shall be guilty of violation of any provision of the first section of this act shall be guilty of a misdemeanor, and upon conviction thereof shall be sentenced to pay a fine not exceeding $1,000 or undergo an imprisonment for a period not exceeding one year, or both, at the discretion of the court.

FRENCH SINGER DIES.

Anna Judic, at one time the pet musical comedy star of Paris, died in that city April 14, at the age of sixty-one years. She was born at Semur, France, on July 11, 1850; studied at the Conservatoire, and made her professional debut in 1867, the same year in which she was married, at the Gymnase in Les Grandes Demoiselles. She came to America in 1884, opening her New York engagement in Mam'selle Nitouche, in which she was eminently popular in Paris, but was not acclaimed with much fervor. In Paris she appeared in Lecoq's Giroflé-Girofla and La Fille de Mme. Angot, both pieces well known in this country. Several children survive her.

THEATRICAL LIBRARY DESTROYED.

Fire, aided by a copious deluge of water from the fire department, ruined the offices and plant of the Toledo Blade Publishing Company, causing a loss of $150,000 or more. In the office of Robinson Locke, president of the company, and a dramatic critic of note, was a large and extraordinarily valuable library of theatrical volumes and several unusual paintings. These are practically a total loss.

KITTY CHEATHAM'S RECITALS.

Kitty Cheatham told stories and sang in her own manner at the Lyceum Theatre last Monday afternoon before an enthusiastic audience. There was a novelty in her entertainment in the appearance with her of H. T. Burleigh, the negro composer, who played her accompaniments and sang with her.

THE LOEW ENTERPRISES.

Loew's Theatrical Enterprises, with a capital of $5,000,000, were incorporated on Monday at Albany. The directors are Marcus Loew, Joseph L. Rhinock, Elex John Ludvigh, David Vernaten, I. Herold Stein, and Joseph M. Schenck, of New York.

"PERFECTLY CHARMING."

HENRY GEORGE HIBBERT, London: "I am much struck by the rearrangement of THE DRAMATIC MIRROR, which, I think, is the most perfectly charming production in the way of a professional paper issued from New York just now."

MAY BUCKLEY

White.

there is usually something pretty to watch; consequently patrons who do not expect too much of the play will not be disappointed.

CARNEGIE LYCEUM—YUTTA SANDEN.

Drama in two acts, by Marguerite Zollner. Produced April 12.

Yutta Sanden	Agathe Barsescu
Werner Von Sigburg	Mr. Pittschau
Adele Merwitz	Yona Grahn
Elisabeth	Madame Berla

Agathe Barsescu, the able Roumanian actress, gave the first of a series of special performances at the Carnegie Lyceum, on Wednesday evening, April 12, appearing in three bills. Madame Barsescu's forte being strongly emotional, she selected her vehicles with a view to displaying these talents at their best. The result was a depressing evening's entertainment to a large and fashionable German audience. To see a woman pass through the agonies of death three times in as many hours is a trifle too harrowing for even your phlegmatic Teuton. While Madame Barsescu is an undisputed artist, she failed to evoke enthusiasm.

Yutta Sanden, the last on the programme, a two-act play, by Marguerite Zollner, possessed the greatest merit. The author, a young German-American, little more than sixteen, gives great promise in her maiden effort. Produced in Antwerp recently, the play made a pronounced impression. Miss Zollner tells an interesting story, but her character drawing clearly shows the hand of the novice. Her logic and reasoning are those of inexperience, but with it all she has provided material that is worth while.

Yutta Sanden, a famous singer, is deeply in love with Werner von Sigburg, a young composer, and has aided him in his first work. On the eve of its production, she is stricken with a malicious malady, and Adele Merwitz, a pretty young singer, is called to take her place. Werner is attracted by the charms of Adele, and following the successful presentation of his work their engagement is announced. Yutta, conscious of the trend of things and the futility of her love, aggravates her disease and succumbs to its ravages.

Madame Barsescu gave her best performance of the evening in this role. Her quiet methods in this character forcefully portrays the yearnings of her heart, the distress and agony in its unsuccessful culmination. Although physically unsuited to the part, she more than made up in mentality. Yona Grahn was pleasing as Adele, while Mr. Pittschau was unsympathetic in an uncongenial role.

Thusnelda, the opening playlet, a dramatic poem, by Dr. Adolf Wilbrandt, and presented for the first time on any stage, is of the period A. D. 21, dealing with the captivity of Thusnelda, a princess of a Germanic tribe, by the Romans, the election of her husband as king of the tribe, the intelligence of his sudden assassination, and the self-destruction of Thusnelda. The piece is heavy with never a line to dispel the gloom. The suicide of the queen, leaving her small boy to battle alone is hardly in keeping with tribal tradition. It accorded Madame Barsescu an excellent opportunity to tear the passions to tatters, which she did with evident relish. She was ably supported by Theodore Burgarth and Carl Steindler. The cast was as follows:

Thusnelda	Agathe Barsescu
Thumelikus	Little Mary
Flavus	Th. Burgarth
Julius Festus	Carl Steindler
Gisilbert	Mr. Ackermann
Gerlind	Madame Berla

Also the premiere production of The Statue, by Constantin Ranco, was recorded on this occasion. Melancholia seizes the mother, Agathe, a sculptress, who has lost her baby boy. The father, Robert Mercier, goes to a classmate of the bereaved mother, who carves an image of the child. Agathe, seeing the statute, because jealous of the young artisan and in a fit of insanity destroys the image and kills herself. In this role Madame Barsescu showed a truer shading of the various emotions which rack the grief-stricken mother, and her simulation of insanity was a splendid performance. Her support in this playlet was rather indifferent. The cast:

Robert Mercier	Mr. Pittschau
Agathe	Agathe Barsescu
Blanche Crane	Yona Grahn

The same bill was repeated on Saturday night.

IRVING PLACE—THE CHASTE SUSANNE.

Musical farce in three acts. Adapted from the French of Georg Okonkowski. Music by Jean Gilbert. Produced April 12. (Gustav Amberg, manager.)

Baron Conrad des Aubrais	Adolf Kuehns
Delphine	Frau von Wegern
Jaqueline	Frl. Loeber
Hubert	Rudolf Werder
Lieutenant Rene Boislurette	Otto Marle
Pamarel	Herr Olmar
Susanne	Emma Malkowska
Charencey	Herr Habrich
Rose	Frl. Weber
Alexis	Ernst Robert
Emile Picola	Frl. v. Bodenhausen
Mariette	Frl. Brockmann
Vivarel	Heinrich Oesfeld
Godet	Herr Helmer
Pallason	Herr Sonndern
Irma	Else Specht
Polizeikommisaer	Herr Keller

In consequence of the illness of Rudolf Schildkraut, the first performance of Geldsack announced for Wednesday night was called off, and Die Keusche Susanne (The Chaste Susanne), a clever and breezy musical farce, was given its first American performance.

There is not a dull moment in the piece, not a second when the audience shows weariness, not a song or a tune that will not bear repetition. In fact, if to laugh is to grow fat, people inclined to corpulency are advised to keep away.

The plot developed nothing new, for here we have the father with his dual personalities, the young son yielding to the new sensation of vicarious love-making, the daughter filled with a desire to see the gay life of Paris, and finally Susanne, chaste Susanne, who all undeserving has been awarded a medal for virtue, but the humorous complications arising from the meeting of all concerned at the Moulin Rouge are genuinely amusing and afford plenty of action.

Emma Malkowska's Susanne never verged into coarseness. Her interpretation was full of vivacity and brilliancy of style admirably suited to the role, and she rendered her songs in a very delightful manner and with capital effect. Otto Marle did splendid work as the lieutenant and won many recalls for his singing. Adolf Kuehns' acting was brisk and mirth-provoking, with all the exaggeration which properly belongs to farce. Rudolf Werder played Herbert excellently and developed the part to its limits without seeking to overload it with forced effects. He was graceful and pleasing and scored signally with his adroit delivery. Ernst Robert had comparatively little to do, but there are few actors who could do that little better. The other characters without calling for any special comment were creditably sustained.

On Monday Konrad Dreher returned to this theatre in Der Fidele Bauer for his farewell performances.

Hallen

MABEL BROWNELL.

The above is an excellent likeness of Mabel Brownell, one of the cleverest of the younger emotional actresses, as Ruth Jordan in The Great Divide, a role that she played most successfully for two years with Henry Miller. This season Miss Brownell has played leading woman with Bertha Kalich in The Kreutzer Sonata, and she is now playing the leading feminine role in The Gamblers at the Maxine Elliott Theatre. Miss Brownell will remain under the management of Charles Klein next season.

COMEDY—THE DICTATOR.

Play in three acts, by Richard Harding Davis. Revised April 13. (Lew Fields, manager.)

Brooks Travers	William Collier
Simpson	Thomas Martin
Charley Hyne	Stanley Murphy
Colonel John T. Bowie	Frederick Esmelton
Duffy	Albert Perry
Rev. Arthur Bostick	Willard Feeley
Lieutenant Perry	John B. Adam
Samuel Codman	Thomas Beauregard
General Santos Campos	Thomas Findlay
Dr. Vasques	John Dolan
Señor Jose Dravo	Richard Malchien
Corporal Manuel	Thomas Stuart
Colonel Garcia	Edward Stall
Boots	William Collier, Jr.
Smoking Room Steward	James Sheeran
Lucy Sheridan	Paula Marr
Mrs. John T. Bowie	Maud Gilbert
Señora Juanita Arguilla	Helena Collier Garrick

The spontaneity and resourcefulness of William Collier, more than anything else, prevents The Dictator from displaying the weaknesses which a seven years' existence is very likely to bring out. The revival of Mr. Collier's old success seems as fresh and invigorating as the original production, and so far from being out-of-date the play is a sturdy farce of the sort which has been most popular on Broadway during the past two seasons.

The supporting company is excellent. Helena Collier Garrick is the Spanish effect, Juanita Arguilla, and is quite a buxom maid with the proper savage frown and stride. Thomas Martin and Stanley Murphy are also excellent, the former as the boneless valet and the second as the wireless operator. Paula Marr plays Lucy Sheridan well. The rest of the cast are able.

AT VARIOUS PLAYHOUSES.

WEST END.—Bertha Kalich must have been highly gratified at the ten curtain calls which followed the last act of The Kreutzer Sonata Monday night, April 10. An appreciative audience was pleased with her fine portrayal of the part of Miriam. Mabel Brownell as Celia, her sister, gave a strong presentation of the role, her splendid support aiding Madame Kalich materially. Lyster Chambers as Gregor Randar gave a forceful and convincing performance, while Jennie Reiffarth was a realization of Beila Randar to the life. George Stuart Christie in the part of Samuel was worthy of the applause he received. Others in the cast were Frank Losee, Ina Goldsmith, Frances Shannon, Gustave Hartzheim, Kate Jepson, Frank Dawson, and Lillian Kalich. This week, Madame X.

GRAND OPERA HOUSE.—Kyrle Bellew in Raffles is the current attraction at the Grand Opera House. Mr. Bellew's characterization of the cracksman has lost none of its charm. The company includes Gladys Hanson as Gwendolyn Couron, Frank Connor as "Bunny," Frank Westerton as Captain Bedford, Jane Tyrrell, Frank McCormack, Ffolliott Paget, Ernest Stallard, Katherine Livingston, Jane May, and Bernard Fairfax.

MANHATTAN OPERA HOUSE.—Viola Allen returned to New York Monday evening in her play of two seasons, The White Sister, based on F. Marion Crawford's novel of the part of Miriam. Mabel Brownell as Celia, her sister, gave a strong presentation of the role, her splendid support aiding Madame Kalich materially. Lyster Chambers as Gregor Randar gave a forceful and convincing performance, while Jennie Reiffarth was a realization of Beila Randar to the life. George Stuart Christie in the part of Samuel was worthy of the applause he received. Others in the cast were Frank Losee, Ina Goldsmith, Frances Shannon, Gustave Hartzheim, Kate Jepson, Frank Dawson, and Lillian Kalich. This week, Madame X.

Moffett

FRANK CONNOR

Byron, N. Y. Mrs. Fiske Kathleen MacDowell Florine Arnold

SCENE FROM MRS. BUMPSTED-LEIGH, AT THE LYCEUM THEATRE

Mrs. De Salle (Florine Arnold): "Are you a child of mine, or are you a viper? Answer me that!"

ford's book. James O'Neill still plays Monsigneur Saracinesca; Henry Stanford, Captain Severi, and Minna Gale, Countess Charamonte. Others in the cast are Fanny Addison Pitt, Frederick Mosley, Dwight Dana, Edwin Brandt, and Joseph Carducci.

PLAYHOUSE.—William A. Brady moved his production of Philip H. Bartholomae's play, Overnight, from the Hackett to his own theatre Monday night. Only two minor changes in the cast have been made since the opening. John Norton as the steward has been replaced by Tom Lemonier, and Harry S. Hatfield has taken the role of Professor Diggs, originally played by Max Freeman.

ASTOR.—Holy Week saw the Astor Theatre dark.

BELASCO.—The Concert is still going strong, having passed its two hundred and twenty-fifth performance. The cast remains practically the same, the only new name appearing being that of Helen Ryerson as Claire Flower in place of Margaret Bloodgood. The role, however, is negligible.

DALY'S.—The second theatre to remain dark during Holy Week was Daly's.

GARRICK.—The Garrick closed April 8.

HACKETT.—The Hackett closed April 15. The theatre now goes into the hands of H. B. Harris.

HUDSON.—Blanche Bates and Nobody's Widow are still attracting good houses to the Hudson. It is a delightful light entertainment.

LYCEUM.—With Easter Monday Mrs. Fiske began the third week of Mrs. Bumpstead-Leigh at the Lyceum Theatre. Harry James Smith's comedy has made a genuine success. The performances have been witnessed by large and fashionable audiences.

MAJESTIC.—Margaret Mayo's screaming farce, Baby Mine, has undergone several changes of location and cast, but as yet shows no evidence of leaving New York. The present cast is: Alfred Hardy, Jack Devereaux; Jimmy Jinks, James A. Bliss; Michael O'Flarety, John E. Mackin; Finnigan, John P. Dougherty; Donaghey, Harry H. Hart; Zoie, Lillian Sinnott; Aggie, Agnes De Lane; Rosa Gatti, Sara Biala, and Maggie O'Flarety, Ruth Findlay.

NEW AMSTERDAM.—The Pink Lady has come to stay. It would not be surprising if it was taken to the New Amsterdam roof for the Summer. W. Jackson Sadler has replaced Joseph Carey as Pan. The rest of the cast remains intact.

REPUBLIC.—Frances Starr is in the second of her three weeks' engagement in Eugene Walter's play, The Easiest Way, at the Republic.

WINTER GARDEN.—Slivers, the former Hippodrome clown, and Cliff Gordon, the German monologist, have joined the Winter Garden company. The Chinese operetta, Bow Sing, and Tortajada, the Spanish dancer, have been eliminated from the bill. It was to be expected that some such pruning would be done in order to bring the entertainment down to a reasonable length. Jean Alwyn has been replaced by Melissa Ten Eyck as Madame Clarice in La Belle Paree.

EMPIRE.—This week William Gillette is giving his farewell performances of Held by the Enemy. During the week of April 24 Mr. Gillette will give his farewell New York performances, ending his engagement on Friday evening, April 28.

HIPPODROME.—Nanette Flack has been succeeded by Mae Bronte as prima donna of the Hippodrome. John Fleming has succeeded Nat Harris as George Gulliver in The International Cup. In the Ballet of Niagara Charles Ravel has replaced Signor Vincenzo as Chief Keneu, and Angelo Romeo has taken Signor Bonfigilio's role as Os-Se-O. The circus programme under the direction of George Melville includes Powers' Elephants, Duffin-Redcay company, Marceline and His Carnival of Clowns, Armando, Blumenfeld Sisters, the Colonials, the Three Donalds, Erna and Jennie Gasch, and Maude Wulff.

White.

GERTRUDE VANDERBILT

GARDEN.—Mildred Holland appeared Monday night at the Garden Theatre in the second play of her repertoire season, The Lily and the Prince, by the late Carina Jordan. It is a drama of the romantic period, dealing with the conspiracy against the Papal States in the days of Lucrezia Borgia. A love interest is interwoven with the schemes of the conspirators. The great crisis of the play comes in the third act, when the lily, Angela de Savelli, pleads with the judge in the Inquisition Chamber for the life of her father. Miss Holland played Angela with charm. Jack Standing played the Prince creditably. Del Le Barre appeared in the heavy role, the Duke of Ferrara, alias Frontini, and Dorothy Rossmore made Lucrezia Borgia historically truthful.

METROPOLIS.—For Cecil Spooner's eighth week she is offering Mam'zelle, a three-act potpourri of vaudeville specialties. Mam'zelle is termed a French vaudeville. In one of the acts the stage is shown with a rehearsal in progress, showing how productions are whipped into shape for presentation. Many specialties are given by Miss Spooner, and in one act she wears a harem skirt, which interests her audiences, both men and women.

ACADEMY OF MUSIC.—Michael Strogoff was very elaborately presented last week by the Academy of Music Stock company. Theodore Triebus in the title-role was excellent, and played his difficult part with dramatic intensity. John T. Dwyer as Ivan Ogareff was fair, as was also Morris McHugh in the two characters of the post agent and the telegraph operator. William H. Evarts and Julian Noa as the American and English newspaper correspondents respectively, were exceptionally clever and brought forth considerable laughter from the audience. Priscilla Knowles as Nadia Teodor was up to her standard, while Anna Hollinger as Sangaree, a Gypsy woman, more than did this difficult character part justice. The rest of the large cast was a creditable support. This week, The Heart of Maryland.

MORDANT-ATWELL PLAYERS ENTERTAIN.

The passengers on the steamship *Comal*, running between New York and Florida, were treated to an interesting entertainment on board, March 30, when the members of the stock company, headed by Edwin Mordant and Grace Atwell, in Mobile, Ala., gave a musical, dramatic, and minstrel entertainment. W. W. Decker, manager of the company, all of whom were on their way to begin their Summer's work, also contributed to the general good time. Captain Risk and officers furnished refreshments.

PERSONAL

GREEN.—Ethel Green has gone back to musical comedy, appearing with Ralph Herz in Dr. De Luxe. Miss Green, it will be recalled, was prima donna of Algeria, and after that production closed she went into vaudeville. She continued in the varieties till she was wanted for Dr. De Luxe. Daintiness and an excellent voice make her a valuable addition to Mr. Herz's first starring vehicle.

HARRIS.—Leonore Harris, one of the notable figures among young leading actresses, made her first New York appearance this season on Monday night, when she played Cordelia in King Lear, Robert Mantell's initial offering of his Shakespearean engagement at Daly's. Miss Harris in a Shakespearean role is a new experience to Broadway, for she has hitherto been identified with the modern drama, her Minna Hart in Idols being a vivid recollection. Miss Harris possesses the statuesqueness and dignified bearing demanded in a classic role and has temperament. Her appearance in a variety of classic roles will excite unusual interest.

LA VERNE.—Lucille La Verne will appear soon in her own dramatization of Will N. Harben's novel, "Ann Boyd." The play is in four acts, and treats of life in interior Georgia. Since the production is to be made under the personal supervision of Mr. Harben and Miss La Verne, whose record of 612 consecutive performances in Seven Days is a remarkable event, and whose fund of negro dialect stories is well known to her friends and to club women, there is assurance of a faithful adherence to realism. Miss La Verne will play the title-role.

DIXEY.—Henry E. Dixey's special engagement with Mrs. Fiske at the Lyceum Theatre will end next Saturday night, April 22. Mr. Dixey's engagement was for five weeks. He joined Mrs. Fiske at the beginning of her New York season, and played Lord Steyne during the revival of Becky Sharp, and then was cast for Peter Swallow in her new comedy, Mrs. Rumpstead-Leigh, the success of which will prolong her engagement far beyond the season's limit. Efforts were made to extend his contract but were unsuccessful, for Mr. Dixey is forced to resume his vaudeville tour, which was interrupted to permit his appearance with Mrs. Fiske.

KLAW.—After a three weeks' visit to London Marc Klaw returned to New York April 11. He went abroad after the great success of the Pink Lady at the New Amsterdam in order to consult with George Edwardes and Charles Frohman regarding an English production of the play. The result is that such a production is assured and the appearance of the New York cast in London is possible. The only English play which Mr. Klaw thought suitable for American production was Peggy, now at the London Gaiety. Of ticket speculation, Mr. Klaw talked freely, expressing his pleasure at the recent decision of the city government to exterminate the pest.

BLINN.—Holbrook Blinn is to be one of the all-star cast which William A. Brady is to recruit for his annual Spring revival. The play chosen this season is the old English melodrama, Lights o' London, and its production will be made at the Lyric Theatre on May 1. Mr. Blinn will play Seth Preene. At present Mr. Blinn is starring in Edward Sheldon's play, The Boss, for which he left Mrs. Fiske's Manhattan company.

GRANVILLE.—Charlotte Granville appeared at the Fifth Avenue Theatre Sunday night in a sketch called A Woman Intervenes, by J. Hartley Manners. Miss Granville came to this country from London early in the season with Weedon Grossmith in Mr. Preedy and the Countess. She also assisted at the demise of Henry Arthur Jones' We Can't Be As Bad As All That, and now she is tempting the vaudeville fates. Supporting Miss Granville are Herbert Standing, Stanley Dark, and Reginald Rushmore.

THE OLD BOWERY.

The Passing of a Famous Theatre, Where Great Actors Had Their Beginnings.

The announcement that the old Bowery Theatre was sold at auction on April 12 sent a thrill through many old patrons of the house, and I being one of the most interested, I thought I would take a good look at the home of the legitimate drama in the past decades before it was condemned to oblivion.

As I stood opposite that venerable old playhouse in a reminiscent mood, in my mind's eye I could see Edwin Forrest as he appeared in his juvenile days when he startled old New York, as the very best interpreter of Shakespeare that had appeared in this country up to that date. As he passed on and up, John R. Scott, another of the truly great romantic actors of the early period, like Forrest came to memory. He, too, hung his head in shame at the desecration of this ancient temple of Thespis. Then followed a line of players like the children of Banquo, all pointing to the building in derision and shame.

While in this mood a grizzled old workman remarked to me: "Taking a look at the old Bowery?"

"Yes," I said, "for it may be the last look for us after a few days more."

"We were talking about the old house in our club the other night," he said, "and if it is to be sold and torn down I advise all the old boys to come and take a parting look before it goes."

"Then you remember the players that gave you and your friends pleasure in the past?"

"Do I? I can see George Fox and his brother Charley now as plainly as I see you, and there was Whally, you remember him, don't you? He was a hummer. And there were Studley and Fanny Herring."

"Is that all you can remember?" I asked.

"Oh, no," he said; "there was Boniface, and Neonan, and McCloskey, you remember him, don't you? He used to fight combats in The French Spy with Fanny Herring, and rode the horse in Maseppa to Putnam; but they are all dead, I suppose."

"Oh, no, not all. The latter I know well, and if you will read THE DRAMATIC MIRROR next week you will learn something about the old playhouse and those forgotten players that once contributed to the pleasure of the playgoing public of old New York."

"I'll get it and read it to the old boys in the club, sure," was the reply. The old chap then gave a hurried look at the building, heaved a sigh and left, muttering his disgust at the crowd leaving the theatre in language quite unparliamentary.

Now for history. The ground upon which the old Bowery was built in 1826 was known as the Bull's Head Tavern lot, which at that time was only a suburb of New York. It was purchased by Henry Astor and others. Astor was a brother of John Jacob Astor, the founder of the present Astor family of New York. On the completion of the theatre it was leased to Charles Gilfert, a musician, who was desirous of exhibiting his wife as a star actress, which she really was. Among the celebrities that appeared during the Gilfert regime were Charles Gilfert, George Barrett, the Wallacks (James W. and Henry), and many others imported from England, J. Augustus Stone and N. H. Bannister of this country, as well. During the period Gilfert managed the American Theatre on the Bowery, as it was then called, he had the honor of introducing to the American playgoers many whose names afterward became familiar as household words, notably Miss Garzia, afterward known as the renowned Malibran, the operatic prima donna. Another celebrity he had the honor of placing where he belonged—at the head of living tragedians—Edwin Forrest, then hardly out of his teens; who held that position for upward of half a century.

In May, 1828, the theatre for the first time was destroyed by fire. Some time afterward, on Gilfert's death, a young tragedian named Thomas S. Hamblin, secured the lease, and for twenty years or more gave New Yorkers some of the greatest productions of plays ever seen on the boards of any theatre. The novels of Bulwer, then popular, were dramatized by Louisa Medina and achieved long runs; "The Last Days of Pompeii" and "Norman Leslie" notably.

Daddy Rice, with his impersonation, brought large money to Hamblin also. I shall never forget, when I was a boy, witnessing the pageant of the funeral of Napoleon Bonaparte, the car drawn by sixteen black horses, nor shall I forget the immense sheet of water with a battle of two ships in a play called The Pirate's Signal. Among the additions to Hamblin's companies were Tom Hadaway, Burton, Joe Proctor with his thrilling story of Old Kentucky; The Jibbenanosay, or the renowned Dan Marble was another of Hamblin's finds. Bill Gates, young Frank Chanfrau, and the never-to-be-forgotten Eliza Shaw, the "queen of comedy," were others. A beginner was a Philadelphia girl named Matilda Heron, one who reached the topmost round of the dramatic ladder; afterward, Charley Burke was another, and Mrs. Herring, mother of Fanny Herring, for years was a prime favorite.

It was on the stage of the old Bowery that Ned Davenport started on his bright career. There are many others that could be named, but space forbids it. Some of the playgoers of the present day probably can remember this hallowed playhouse after George Fox took possession. His pantomimes and comedy work made the Broadway managers eager to get his contract, and he became, if possible, a bigger favorite on Broadway than on the Bowery. On his removal, William Freligh, backed by "Bill" Tweed, assumed the management of the old Bowery. It was there that Whally, Studley, Rachel Denvil, Mrs. W. G. Jones, and Fanny Herring made their reputations. Business in the year 1868 had fallen off so much that Freligh was about to close the house, but the old stage-manager, N. B. Clark, said: "No, we will give them a style of play that I think will be attractive—I mean local American dramas, instead of the old English melodrama."

The author of this article being in the company volunteered to try his hand at play writing, and after one week's work gave to the patrons of the old theatre his Across the Continent, which ran six weeks to the largest business done in years. Then followed others in rapid succession, Through by Daylight, Pomp, or 'Way Down South, Kentucky, Across the Pacific, and more than fifty others. Since then the glory of the old house has departed. The name of Thalia has taken the place of Bowery; it has been the custom in later years of every addle-pated, ignorant, so-called "comedian," whose stock in trade consisted in mugging and doing acrobatic stunts, to speak of the old Bowery in disparaging terms, such as "the palmy days' scene chewers' home."

I think from the very few names I have already mentioned that present-day players ought to have some reverence for those who have adorned the American stage in the past.

J. J. MCCLOSKY.

VICTORY FOR CHILDREN.

The Committees of the Illinois and Wisconsin Legislatures Will Report Bills for Relief.

Augustus Thomas headed a delegation of people concerned in the theatre at Springfield, Ill., last Wednesday, in an appearance before the Legislature of that State in advocacy of a law permitting children to appear in dramatic and operatic productions. The arguments pro and con were made before the Judiciary Committee of the Senate, which committee at their conclusion voted unanimously to report the bill favorably.

The debate consumed three hours. The opposition, representing Jane Addams, of Hull House fame, and her cohorts of workers, worked strenuously against the measure.

The party which descended upon the State capitol came directly from Madison, Wis., where Augustus Thomas, Josephine Preston, Hamlin Garland, Edwin Milton Royle, Percy Mackaye, Bertha Kunsbaker, and Fola La Follette spoke before the Assembly committee on the welfare of women and children on the section of the Wisconsin bill, which prohibits children under sixteen years appearing on the stage. They were accompanied from Chicago by Will J. Davis, manager of the Illinois Theatre; Sam Lederer, manager of the Olympic Theatre, and others. The committee of the Wisconsin Senate also reported an amendment favorable to stage children.

Hamlin Garland was the first speaker at the Springfield hearing. Augustus Thomas next spoke for an hour and thirty minutes. He read telegrams urging the passage of the Illinois bill from Mrs. Fiske, Harrison Grey Fiske, William Gillette, Lew Fields, Henry Miller, Kate Douglas Wiggin, Cynthia Winslow Alden, George M. Cohan, William Collier, John W. Alexander, president of the Academy of Design; Elsie Janis, Julia Marlowe, and many others.

SOME NEW JERSEY LEGISLATION.

Governor Wilson, of New Jersey, signed a bill April 12 which prohibits children under sixteen years of age from attending theatres or moving picture performances, concert hall performances, or similar entertainments unless accompanied by parent or guardian. The bill was introduced by Senator Harry Leavitt.

Senator Leavitt is also author of another bill concerning the theatrical business which is opposed by theatrical promoters on account of its injustice. The bill is called the Dramatic Censorship bill, and authorizes the mayor, chief of police, and a citizen to be appointed by the mayor in any city, borough or town in the State of New Jersey to prohibit any performance in any theatre or other place of amusement which, in their opinion, may be against public morals and decency, without redress on the part of the theatrical manager. The final hearing on the bill was to have been had before the Senate on April 12, but owing to the efforts of a delegation from the National Association of Theatrical Producing Managers the hearing was postponed till April 17.

The delegation was headed by Hollis Cooley, secretary, and Nathan Burkan, acting counsel for the association in the absence of Lison Johnson. They were accompanied by Frank Henderson, manager of the Majestic Theatre and Academy of Music, Jersey City; Edward C. Miner, manager of the Empire Theatre, Newark; George Jacobs, manager of the Columbia Theatre, Newark; Frederick Klein, owner of the Bon Ton Theatre, Newark; William F. Midlige, of Jersey City; Montgomery Moses, manager of the Trenton Theatre, Trenton, James F. Butler, and M. Mason, of Newark.

CAST FOR LIGHTS O' LONDON.

William A. Brady has announced the cast for his all-star revival of George B. Sims's melodrama, Lights o' London, which will open at the Lyric Theatre May 1. The cast includes Holbrook Blinn as Seth Preene, William Courtenay as Harold Armytage, Doris Keane as Bess Marks, Marguerite Clark as Shakespeare Jarvis, Thomas A. Wise as Joseph Jarvis, Douglas Fairbanks as Philosopher Jack, Charles Richmond as Clifford Armytage, Lawrence D'Orsay as Percy De Vere, Thomas Q. Seabrooke, the Irish policeman; Leonore Harris, Hetty Preene; Jeffreys Lewis, Mrs. Jarvis, and Frank Hatch in a character role.

AS A MAN THINKS FOR LONDON.

Augustus Thomas will sail for Europe soon to supervise the English production of his play, As a Man Thinks. The Shuberts will be interested in the English production.

RICHARD C. BENNETT

IDLE MINUTES WITH A MATINEE IDOL

FEW OTHER MEN are watched over with the solicitous care that envelopes the matinee idol. If psychic suggestion really works, he must find the bludgeonings of chance muffled and deadened by a very efficient buffer of vigilant sentiment. The buffer even takes material form in naive letters, for numerous idolaters evidently have not been converted to a deep and abiding faith in psychic suggestion. They take pleasure—far be it from any chivalrous breast to intimate that they do not give pleasure, also—in flooding the mail—and the male—with tangible proofs of their regard.

"There they are," said Mr. Bennett in a matter of fact way, pointing to a pile of varicolored and vari-scented epistles lying near his gloves on the dressing table. "I get lots of them every day."

He regards these visitations quite tranquilly, for repetition has rather dulled the satisfaction that the testimonials may have given him in earlier days. There are plenty of men who go through life from the cradle to the grave without the distinction of a single anonymous correspondent, and who would doubtless treasure one such record of that voice of the world which never speaks loud enough to be heard. A contemplation of this unequal distribution of fortune's sugar plums fairly converts one to the communistic principles, according to which all share and share alike. After all, socialism could hardly cope with the problem of anonymous admiration, for one could never take any real comfort in appropriating any of Mr. Bennett's letters. The letter might change hands, but its contents never.

The hero's dresser fished from the mound of devotion an innocuous sample copy from A Lover of Art for Art's Sake, in whose mind Art seemed to be inextricably identified with Richard C. Bennett. In a motherly style the writer offered several suggestions for the guidance of "America's most promising actor" in shaping his future. Perhaps more explicit description of the kindly letter would constitute a breach of etiquette, although anonymity is generally understood to cancel the tacit agreement of privacy.

Meanwhile, arrayed in a green and white dressing gown, the object of all this well meant advice was holding an impromptu reception to bid farewell to some of his friends. This ceremony finished, he turned to the business of getting into William Lake's rough ranch raiment.

"I don't think any actor is really satisfied," said Mr. Bennett, "until he finds a part big enough for his own craving. So far, it is not too strong to say that John Shand has been my best because my worthiest role. Everything conspired to make my two years with Maude Adams the most gratifying to me, at least; they have been quite as valuable as any other eight years of my career.

"In the first place, there is only one Mr. Barrie. And even Mr. Barrie is not likely to write a second play in a lifetime to match What Every Woman Knows. It is his monument.

"Then the association with Miss Adams meant more than I can say. People who have never worked with her don't know what an inspiration and a sustaining force she is. She not only knows the technique of her art, but she can impart it as well, and the two are vastly different. Even were she ever surrounded by a weak cast the effect of her power would be felt; she would invigorate her fellow actors under any circumstances."

Mr. Bennett spoke deliberately but sincerely, as he simultaneously bent to the task of lacing up William Lake's heavy shoes. His reserved, almost constrained, demeanor might have surprised some of his anonymous correspondents, but, after all, a proper amount of reserve is a valuable trait, for it leaves the impression of force under control. Nothing else can create quite the same respect as governed energy—not even ungovernable passion.

"People have said," continued the speaker, "that Charles Frohman knows the limitations of his leading star. I am sure nobody else knows them, because she has always been too clever to exceed them. Nobody resents her playing even such a role as Chantecler. Miss Adams has done everything she has attempted, a fact that indicates her tremendous vitality. She is severe but just to herself and to her colleagues. One can't be associated with such a big, clean, wholesome life without deriving benefit from it."

Certainly it is much more than an ordinary feat to have impressed anybody so deeply as Miss Adams has evidently impressed Mr. Bennett. How many individuals in the vast multitude that people the earth create a personality that leaves a trace strong enough to outlast the time of contact? A few actors, preachers, teachers, and military leaders—the roll is soon called. Nothing can make a man feel his own divinity like the knowledge that he has definitely shaped some life besides his own through the sheer force of his personality.

"In branding our theatrical managers as mercenary," said Mr. Bennett, "people frequently hit wide of the mark. For instance, Mr. Frohman would prefer to produce an artistically successful play at a financial loss than to make money on a play which involves a lowering of his reputation. I can vouch for that after a long experience under his management."

It is a pity that such a commercial policy is inexpedient in practice, for then we should speedily discover the exact personal tastes of our purveyors of

Moffett, Chicago.

RICHARD C. BENNETT

drama. No doubt it would reveal curious idiosyncrasies.

Seating himself before his mirror the actor peeled off a bit of the paper from a stick of pink paint which he had selected from the round tray on the table. Adorning his face in leisurely fashion with a crisscross pattern of pink lines until it looked like the flush of dawn on Fujiyama, he continued his dissertation:

"Nobody was more surprised than Charles Frohman at the failure of The Brass Bottle. He expected a good run for the play, judging from its London record. I suppose that The Brass Bottle was not appreciated on this side of the Atlantic for much the same reason that *Punch* is not appreciated, and curiously enough the author of the play edits the periodical. Of course, in England *Punch* is an institution, a tradition; an Englishman laughs at the mention of its name. You can imagine a dear old Briton saying, 'We're going to a play by Mr. Anstey,' and chuckling at the idea. He laughs before he gets to the theatre and keeps it up until after he leaves, but he is laughing not only at the play, but at the file of *Punch* as well. In New York we don't laugh at *Punch*, or if we do, we laugh for a different reason.

"Sometimes critics remark of a musical comedy that the plot, the lines, and the acting are poor, but the music will float it. The Brass Bottle had no music."

Drawing a white cap—toboggan style—tightly over his hair, Mr. Bennett continued the artistic work on his face, rubbing in the pink and adding some Western tan to his cheeks.

"Whatever the fate of a play," he said, "I am glad to try new parts just to find out what I can do. An actor has to move forward or else fall back in reputation and merit. He can't stand still. He must continually better his own record or else the public will get tired of him. 'Oh, he's the same person right over again,' they say. 'He can't do anything different.' At least, no one can say that I have not characterized and individualised every part I ever tried. Just as far as possible I have varied my roles. Of course, a juvenile can't alter his face—sometimes unfortunately—but he can imagine different traits in his character.

"That's all there is to acting—imagination and a little God-given ability. The other day at the table I heard the 1910 model of the good actor defined as a man who got along well with Jewish managers.

"If I had a dozen Deep Purples I wouldn't do them, because having already done one I want to go on. An actor must fill big roles in order to round out his reputation. This Summer during my stock engagement of four weeks at Los Angeles and four weeks at San Francisco, I am going to test myself in The Melting Pot. It is a role such as I have never before attempted, and I look forward to it with greater expectancy for that very reason."

Mr. Bennett industriously added several shades to his eyebrows and brightened his lips to complete the hero who daily devastates many hearts besides Doris Moore's.

"I believe so thoroughly in stock work to get a new line on myself that I usually devote my Summer to it. In Los Angeles I plan to give them two plays that I know they want and two plays that I hope they want. The opening bill will be Pierre of the Plains, which failed in New York, but which has been my Rip Van Winkle out West. Whenever I choose to announce Pierre of the Plains the house is all sold out in advance.

"That is my ambition—to acquire a repertoire of six or seven parts that will fill the theatres wherever and whenever I play them. They must be of different types and big enough to require more than a pleasing personality to make them carry."

Mr. Bennett's ambition cannot be called modest in dimensions, and it is to be hoped that he will measure up to it. Many actors go through life looking for just one role that they can fairly call their own, and a few like Joseph Jefferson and Denman Thompson so thoroughly identify themselves with a character that nobody else can ever take their places. Not many have been able to find and to fill roles that people want to see in plays they will pay to see more than once.

"Next season," said Mr. Bennett, "I shall be starred by Liebler and Company in a play called G. Selden, a dramatization of The Shuttle, by Frances Hodgson Burnett. It imposes on me a responsibility which I approach with fear and trembling, not so much because it means a great deal to me, but because the welfare of the managers and of the play hangs on the shoulders of the star. When a production fails the public is more apt to blame the author or the producer than to blame the man whose name is emblazoned in electric lights in front of the building. But the actor realizes where the responsibility rests—and so does the manager.

"I should be tickled to death if the star system were absolutely abolished because of its injustice. There is a devilish lot of luck in the business, and plenty of hard working, capable actors have to stand aside to see their inferiors starred. Of course, every play has its central character, to which nobody can object; but I am simply finding fault with the system that sacrifices everything to exploiting one person.

"How many actors are worth it? On our stage there are only one woman and one man who have a real following. They are accepted in anything they do. But look at Julia Marlowe, the greatest actress we have; despite that, she can draw the public only when she is fortunate in her repertoire.

"That is why I hesitate to embark in a starring engagement. I could have been starred five years ago, but I held off because I didn't feel prepared. There is a great deal more joy in hearing the public say, 'Here he comes,' than in hearing them say, 'There he goes.' Nobody voluntarily signs his own death warrant."

Mr. Bennett takes his profession seriously; in fact, that is one of the tenets of his faith. His face does not belie his character—square chin, firm mouth, and wide, gray eyes all indicate purpose and determination that may be thwarted, but not diverted.

"This poor season is going to bring back the stock company, and I am glad of it, for it will weed out various actors who think they own Broadway. During the Winter I intend to put on The Play Boy from the West for a few special matinees, and it won't be done with any all-star cast. I want to give a chance to some friends who haven't been so lucky as I, and who haven't ever had a chance on Broadway."

Mr. Bennett tied a cravat around the collar of his gray shirt and swung William Lake's sombrero to his head. Just why William traveled to New York in such an outfit only William can say. Perhaps it was to indicate beyond question to spectators who distrust evening dress that he really was a hero bons *fide*.

"After the holidays I also expect to do The O'Flynn, by Justin Huntley McCarthy. Whatever happens, I shall give the public the best I have, my method of advertising. I never spent a dollar on advertising, and I never took a position from an agency. It strikes me that tending to business is the best policy, after all."

With such a conviction as that, Mr. Bennett deserves the position he has won, and the position he may yet win. Fortified with this rule of living he should feel just as heroic in any other color than The Deep Purple.

CHAUNCEY L. PARSONS.

THE PLEIADES CLUB.

Mrs. Aimee Greene Abbott was toastmistress at the annual ladies' night of the Pleiades Club, which was held at the clubrooms in the Hotel Brevoort, Sunday evening. The principal guests of honor were Kathleen Parlow, the violinist, who represented music; Martha Morton, the dramatist, who was the literary guest; Constance Collier, now appearing in Thais, who represented the drama, and John W. Alexander, president of the Academy, representing art. Gutzon Borglum sent a paper, and other well-known members of the arts were present. The social season of the Pleiades Club will close the first Sunday in May with a final dinner. The club has given twenty-six dinners to members of the arts during the past season, and closes this season with an enviable record of achievement.

ARTHUR ROW.

Moffett, Chicago.

Arthur Row, who closed his season with Otis Skinner in Sire a fortnight ago, opened Monday with the Johnstown, Pa., Stock company, the initial offering being The Lion and the Mouse. Mr. Row is accustomed to working the whole year round, going into Summer stock work at the close of his regular season. The past year, which was his third under the management of Charles Frohman, he toured with Otis Skinner. For the preceding three years he was with Robert Hilliard in A Fool There Was.

NEW THEATRES.

Kellogg, Idaho, is soon to have an opera house. The building will be 50 by 115 feet. The auditorium will be 65 feet deep and will seat 500 people, the balcony seating 300. Eight boxes are provided. The cost is estimated at $30,000.

Plans were filed April 8 for a seven-story theatre and store building at the southwest corner of East Houston and Chrystie Streets. The theatre will seat 1,880 persons, have a roof garden to accommodate 1,600 persons, and the building will cost about $250,000. Jacob P. Adler has leased the house and will install a Yiddish company there.

The Shubert Brothers have acquired property at the southwest corner of Sixth Avenue and Thirty-ninth Street on a lease of twenty-one years. In all probability a new theatre will be built on the site, though work will not begin right away.

Richmond, Va., will have a new theatre, to be situated at the corner of Grace and Eighth Streets. The theatre will seat 1,400 people, and will cost $100,000. It will be on Jake Wells's circuit.

Several business men of Milwaukee, Wis., are planning to erect a new theatre and office building in that city, at the northwest corner of Greenbush Street and National Avenue. The building will cost about $75,000.

The Athens Theatre, New Bern, N. C., opened April 10, with motion pictures and vaudeville. The theatre was begun about Nov. 1. The seating capacity is about 700.

The new Orpheum Theatre, Fargo, N. D., was formally opened April 5. The house has a seating capacity of 1,000. It is on the Orpheum Vaudeville Circuit. The opening bill included Le Roy and Paul, Lotta Gladstone, Joe Hart's The Little Stranger, Williams and Gordon, the Milch Sisters, and the Gee-Jays.

COLLEGE DRAMATICS.

The Graduate Advisory Committee of the Dramatic Club of Harvard has chosen four one-act plays for production this Spring. At State Line, by C. Andrews, is a farce built on differing divorce laws in New Jersey and New York. Men Are Mortals, by K. McD. Rice, of Radcliffe, is a farce dealing with a psychological proposition. Manacles, by H. K. Moderwell, is a drama of a sociological nature. The Scales and the Sword, by Farnham Bishop, of the graduate school, is a tragedy involving a conflict between an individual and martial law.

ORPHANS SEE THE CIRCUS.

The management of Barnum and Bailey's Circus entertained more than 5,000 orphans from twenty-eight New York institutions at the matinee performance of the circus April 13. A happier or more enthusiastic audience has seldom visited the Madison Square Garden.

THE ANGELUS.

The Angelus, a new and original play in three acts, written by Neil Twomey, had its first performance on any stage at the Lyceum Theatre, Englewood, N. J., on Wednesday, April 12, and met with a very cordial reception.

THE PLAYHOUSE.

William A. Brady's New Theatre on Forty-eighth Street Described and Pictured.

The Playhouse, William A. Brady's new theatre, has opened its doors. The formal opening and dedication took place Saturday afternoon and night, when Grace George gave two performances of Sauce for the Goose, her new comedy, by Geraldine Bonner and Hutcheson Boyd. Overnight opened Monday evening, April 17, for a run, moving from the Hackett Theatre.

The Playhouse is New York's newest theatre. Its location on Forty-eighth Street, just east of Broadway, brings it within easy reach of lines of travel centering in the uptown theatre district. The building is constructed of brick, with stone facings, and is a combination of the French and Colonial styles of architecture. The front of the building is imposing and almost severe, but this severity is relieved by stone carvings of comedy and tragedy, set in the wall, marble window medallions, a flowered frieze, and other ornaments of trimmed stone, and also by the novel beauty of the entrance.

The main entrance is under a handsome canopy of steel and glass, and leads through oaken doors, set with diamond glass, into the lobby, which is inclosed in white marble. The main entrance, as well as the entrances leading to the gallery and studios, are flanked by brick posts, surmounted with stone urns, and joined by a novel grilled iron fence. The effect is quaintly effective.

The interior of the house gives the impression of cosy compactness. All parts of the house, including the balcony and gallery, are brought very near to the stage, so that audience and players will be in close sympathy. The loss of depth in obtaining this result is compensated for by the extreme width of the auditorium. The boxes are set back, although they are large and roomy, and there is no interference with the line of vision.

The decorations are in deep red, gold, and brown, with brown carpets and blue draperies. The chairs are wide, and sufficient space is left between the rows for easy ingress and egress. The heating and ventilation are up-to-date, and the arrangements for the comfort of patrons are unusually complete.

The stage of The Playhouse is large, and fitted with every appliance known to modern stagecraft. It can be utilised for the simple stage settings of a parlor comedy or the intricate stage paraphernalia of a spectacle. Mr. Brady has given particular attention to the stage of The Playhouse, because it is here that all his important new attractions will be staged and rehearsed. Especial attention has also been given to the dressing-rooms for the players. They are cosy and comfortable, steam-heated, and well ventilated, and furnished with every convenience. The star dressing-rooms have bathrooms attached. The lighting arrangements are especially complete, and the curtain and all other lifting work will be controlled by electricity.

The Playhouse is declared to be absolutely fireproof. There is not a stick of wood in the construction of the building, and the oak trimmings are all imbedded in cement. The platforms and parapets are all cement, and the seats are fastened to a solid cement flooring. Fire escapes of the most improved pattern with wide platforms and steps afford a ready and expeditious means of emptying the upper part of the house. A ten-foot alley, in each side of the house, with doors opening outward from the audience, will make it possible to empty the main part of the auditorium in one minute. The alley extends around the rear of the building, so that the theatre is completely isolated from other buildings.

Mr. Brady's entire theatrical business will centre at The Playhouse. All the theatrical organisations under his control will be managed from his general offices in the building, which he has recently occupied. These offices occupy the entire floor immediately over the theatre, and are large, roomy, and light. The offices surround a large reception room, and comprise a suite of offices for Mr. Brady, the office of the general manager, the booking office, the financial office, the press room, and other departments. The top floor of The Playhouse Building is devoted to studios. The Playhouse Company is the lessee of the building, and William A. Brady is the sole manager. A picture of this new theatre is carried on this page.

EXTERIOR VIEW OF THE PLAYHOUSE, NEW YORK'S LATEST THEATRE

SCHOLASTIC AMATEURS.

The Canteloupers was given this year by the Pi Eta Society of Harvard, at Jordan Hall, Boston, on April 11. The libretto is by Nelson Francis Lowell and Oscar Caswell Dow, both of Lowell, and the score is by Donald Nichols Tweedy, of Danbury, Conn. Samuel Knight Rindge, of Los Angeles, is managing the tour, and John Batcheller Savage, of Cambridge, is directing the production.

Hundred Dollar Bill was enthusiastically received at the University of Missouri on April 7. It is an amateur musical comedy, the book by Vaughan Bryant, of Kansas City; lyrics by Edwin W. Patterson, of Kansas City; music by Girard Blair, of Sedalia. Vaughan Bryant plays the title-role, W. R. Riser, of St. Louis, is the leading soloist; J. A. Chenoweth and William Stewart are the comedians, Eliza Warren, of Kansas City, is the leading lady, and Josephine Hale, of Carrollton, and Carmelita Anderson, of Columbia, play supporting roles.

The Cap and Gown Club, of the University of Pittsburgh, announces the premiere of Obstinate Mary for May 5. Alfred Ward Birdsall is coaching the cast, and F. D. Tyler is directing the ballet. Special numbers are contributed by L. M. Taylor and George M. Kirk, who are respectively treasurer and president of the club.

The girls of the Dramatic Association of Adelphi College, Brooklyn, played The School for Scandal on April 8, with the following cast: Edna Morrison, Marguerite Sutphin, Helen Brady, Agnes Boxold, Estelle Merrill, Flora Cook, Marion White, Laura Haugard, Jeanette Comstock, Adelaide Brewster, Genevieve Donovan, Norma Sammons, Jean Marks, Marie Allison, Ida Lentilhon, Lillian Levermore. A minuet was danced during the performance.

EDYTHA KETCHUM.

Edytha Ketchum, who for several seasons has been identified with stock companies and who has just terminated a successful tour in Eugene Walter's play, The Wolf, is now resting at her home in Brooklyn. Miss Ketchum is considering several offers for next season but will not decide definitely on next season's work till late Summer.

THE CARLOS INSKEEP ATTRACTIONS.

One of the latest theatrical firms in the Middle West is the Carlos Inskeep Attractions. The firm has been lucky this season, and is nearing the end of a very successful season financially, having three attractions now on the road—two companies in The Girl and the Tramp, one playing the Stair and Havlin time, and another in one-nighters, and When a Woman Wills, also doing Stair and Havlin time.

Next season the Carlos Inskeep Attractions will have ten companies on tour, including The Hillbilly, a scenic production playing the high price houses.

Carlos Inskeep is the author and producer of all the attractions, and George L. Barton is general manager and booking agent.

REFLECTIONS.

Several young men clad in suits that strongly resembled the cuts used to advertise a certain brand of gentlemen's underwear were seen running around Central Park one evening last week. It is not known whether they were athletes preparing for a Marathon race or moving picture actors training for a "chase picture."

Now that the blacklist can't be used as an excuse by the "lay-offs," we suppose they will pull the old "we're holding out for more money" gag.

We are in receipt of a letter from a young lady telling us that she can recite "The Charge of the Light Brigade," "The Face on the Bar Room Floor," and can sing "Annie Laurie" with variations. The young lady wants to know if we think she would go "big" in vaudeville if she did all these as an act. Well, Miss, we don't like to say exactly what would happen, but we have a sneaking idea that the best way to do an act of this kind would be behind a wire netting.

An actor of The Girl of My Dreams company was robbed of fifty dollars while asleep in a Manchester, N. H., hotel. This sets aside all rumors to the effect that actors never have any money.

PERCY PLUNKETT WRITES.

WINNIPEG, MAN., March 31.

Dear Mirror:

Here I am way up North—seven degrees below zero, and the people here are complaining of the heat. They don't call it cold here unless it is forty degrees below freezing point. They turn out the steam in the rooms at the hotels, and the only place I have found that was warm and comfortable was my dressing-room at the new Orpheum, where Manager Dean keeps things cosy. He is from the South. We are doing a big business in this city and our sketch, The Little Stranger, is a big hit. We jump from here to Denver, opening there April 9—then out to the coast.

I played in Chicago a few weeks ago and had the pleasure of meeting Charles W. Young, who used to send letters from Mt. Clemens, Mich. I had never met the gentleman before, although we had several good-natured "get backs" at each other through our letters to THE MIRROR, when each tried to outlie the other with our "fish" yarns. I found Mr. Young a "prince of good fellows" and we had an enjoyable visit while I was there.

Martha's Vineyard will not see me this Summer, so there will be no swordfish caught there—by me; but I expect to put in a week or so at that beautiful spot, Avalon, on Catalina Island, and if I have luck I hope to get a leaping tuna. I hope they will be running when I get there.

Do not expect to see New York for a year. Wish you all the good luck in the world!

Yours with best wishes,

PERCY PLUNKETT.

DENMAN THOMPSON DEAD.

The Veteran Actor Passes Away at His New England Home.

Denman Thompson died at his home in West Swansey, N. H., last Friday, at 3.30 A.M. The aged actor, who was stricken a fortnight ago, was near death at that time, but he rallied and some hope was held out for his recovery. His heart, however, was very weak, and it was this condition that baffled the physicians and brought his demise. The relatives of Mr. Thompson were with him at the end.

Denman Thompson was born in Beechwood, near Girard, Pa., on Oct. 5, 1833. His parents were natives of Swansea, N. H., and returned to that State in 1847. It was there that Mr. Thompson acted his first part. He played a leading role in a production called The Brazen Drum, and after that he was Pat Rooney in a play called The Omnibus.

In 1850 he left the old homestead at Swansea and went to Boston, where he became property boy in Tryson's Circus. In the course of the season he rode in the opening pageant and developed ability as an acrobat. The next season, the Winter of 1850, he made his first stage appearance at the Howard Athenaeum, in Boston, as a supernumerary, in Charlotte Cushman's production of Macbeth. In January, 1851, he went to New York city, where he became a sort of doorkeeper and lecturer at a painting exhibition. After remaining in this position for a short while he went to Lowell, Mass., where he worked in his uncle's dry goods store. In 1852 he appeared as the Corsman in The French Spy at the Lowell Museum, and after that he acted for a season at Worcester, Mass. Then he became an itinerant player, belonging at different times to wandering companies managed respectively by James Lingard, George Kames, and William Henderson. For a long time he confined his attention to small Irish parts, and played in nearly every city in the country. In 1856 he was a member of the Royal Lyceum Theatre at Toronto, Canada. In 1862 he went to England, hoping to secure a chance to play Salem Scudder in The Octoroon. Failing to obtain the engagement he returned to Toronto, and acted there till 1868, when he again appeared with traveling companies. It was while confined to his bed in Pittsburgh with an attack of rheumatism that he conceived the idea of playing a Yankee character. The result was his appearance at Harry Martin's Varieties in Pittsburgh, in February, 1875, in a twenty-five minutes' sketch called Joshua Whitcomb. The title of the sketch is a combination of the Christian names of Mr. Thompson's great uncle, Josh, and of General Whitcomb, a well-known character at Swansea. As originally produced, there were two scenes—the street scene in which Uncle Joshua upon his first visit to Boston has a number of excitable and laughable adventures, and the birthday party scene in which Uncle Joshua makes things lively with his rustic manners and homely talk. Roundy, the bootblack, and Tot, the crossing sweeper, were added to the sketch in 1875 at Rochester, N. Y. It was after J. M. Hill became manager of Mr. Thompson that the sketch of Joshua Whitcomb was elaborated into a play. A second and third act were added at Chicago during the years 1876 and 1877, and in the Spring of the latter year the piece was first presented as a three-act play at Haverly's Theatre in Chicago. After Joshua Whitcomb had run its successful career from Maine to California a new version of the play was written and called The Old Homestead. It was written by Mr. Thompson and George W. Ryder, and Mr. Thompson has starred in it almost continuously ever since.

The Old Homestead had its first New York production at the Fourteenth Street Theatre on Jan. 10, 1887. His last New York appearance in the play was at the City Theatre last September.

Besides The Old Homestead Mr. Thompson was the author of The Two Sisters and The Sunshine of Paradise Alley (in collaboration with George W. Ryder, 1896).

In 1860 Mr. Thompson married Maria Ballou, who died in 1904. Their three children are still living, Mrs. W. I. Kilpatrick, Mrs. H. A. McFarland, and Franklin Thompson.

The funeral was held in West Swansey. The pallbearers were Charles Fox and Walter Gale, of New York; Henry A. Wyman and A. Paul Keith, of Boston; Frank Knapp, of Lake Placid, N. Y., and Patrick Redmond, of Providence. Mr. Wyman was Mr. Thompson's attorney, Mr. Gale was of the original Old Homestead company, and Mr. Redmond played for years with Mr. Thompson.

SPECULATORS LOSE AGAIN.

The Appellate Division of the Supreme Court has sustained the ordinance forbidding the hawking of theatre tickets on the streets in the vicinity of theatres. The decision came as the result of the test case made by the combined speculators with John B. Lange as the victim. Lange is a member of the New York Ticket Speculators' Association. He was arrested in front of the Metropolitan Opera House March 20 on the charge of having sold six tickets, and Magistrate Krotel imposed a fine of $10 or the alternative of ten days in jail. The case was reopened in order that it might be brought to the Supreme Court. Judge Newburger was then asked to dismiss the case, but refused, and it was taken to the Appellate Division with the decision of April 13. Before taking the case to the Court of Appeals the speculators must get the permission of the Appellate Division, which is not likely to be granted.

During the hesitancy to enforce the law strictly, because of an inconsistency in interpretation, the speculators have been plying their trade, but with some restraint. Percy Williams's Alhambra Theatre celebrated its sixth anniversary last week with a remarkable aggregation of headliners on the bill, which drew crowds to the theatre. At the matinees the house was sold out usually before two o'clock, but as many as six of the speculator brotherhood were to be seen in the doorways of the theatre and in the alley adjoining, offering balcony seats at an advance in price.

Barney Warfield, a speculator, was arrested on Broadway, near Fortieth Street, April 11, on complaint of Charles F. Guyan, who accused Warfield of violating the new ordinance and of using abusive language. Warfield was fined $10 for selling tickets and $3 for disorderly conduct. He paid.

JUVENILE POMANDER WALK.

The juvenile cast that is to perform Louis N. Parker's Pomander Walk for the benefit of St. Mary's Free Hospital for Children, at Wallack's Theatre, Thursday afternoon, April 20, has been completed. Ben Benton is to be the Sir Peter, William Collier, Jr., the Brooke-Hoskyn, George Tobin the Baron Orferd, and Jean Ford the Marjolaine, while the other parts have been distributed as follows: Jack Sayles, Daniel Burns; the Rev. Dr. Sternroyd, Sydney Ray Meivin; Basil Pringle, Edwin Wilson; Jim, Jerome Fernandes; Muffin Man, Philip Traub; Lamplighter, Thomas Vorden; the Eyesore, Paul Thompsen; Madame Lachenais, Rea Martin; Mrs. Poskett, Isabelle Lamon; Caroline Thring, Dorothy Vernon; Ruth Pennymint, Pearl Egan; Barbara Pennymint, Vivian Tobin; Nanette, Berta Donn, and Jane, Genevieve Tobin.

ANOTHER FIRE BENEFIT.

Ben Greet and company will give two performances at Carnegie Hall on April 22, for a fund which is being raised to supply private inspectors for shops, factories, and tenement houses to supplement the public inspectors. The fund is being established to prevent such disasters as the Washington Place fire. As You Like It will be given at the matinee and A Midsummer Night's Dream for the evening performance.

Gossip of the Town.

Earl P. Pfouts, the solo violinist, who was featured with the Duss orchestra during the run of Duss's Venice at the Garden, has returned from a stay in Paris, where he added foreign laurels to those won in America.

Gordon Harper will close with the Man on the Box company on April 26. After a short visit with his parents in Danville, Ill., Mr. Harper will come to New York.

May Isabel Fisk, sailed on April 15 on the *Cedric* for New York. She has been active in London for three years giving her monologues at society entertainments and writing for various journals.

Irene Moore has been engaged for one of the principal roles in Ann Boyd, which Lucille La Verne has dramatised from Will N. Harben's novel of life in Georgia. Miss Moore was recently a member of the Catherine Countiss Stock company, and formerly with James K. Hackett.

Valentine Abt, mandolinist and harpist, will give a concert of vocal and instrumental music at Carnegie Chamber Music Hall to-morrow (Thursday) evening, assisted by Jeannette Acrona, soprano, and Marie Louise Carmichael, pianist.

Hattie Urma, the English actress who has been making a hit at the American Music Hall with "Woman, Lovely Woman," a song by Ella Lockwood Moore, is soon to route over the Poli time. Miss Moore also wrote the Bromo Seltzer song with which Victor Hyde of the Broadway Girls and Boys company scored so successfully in his specialty at the Academy of Music.

Emilio Terry, a multi-millionaire plantation owner, who was Secretary of Agriculture in the Cabinet of the deceased President Tomas Estrada Palma, died a few days since in the Canary Islands, where he had gone on account of his health. He was the owner of the Terry Teatro at Cienfuegos, which was built some years ago by his deceased father, and according to his will the proceeds from said theatre are to be used toward the maintenance of an agricultural school. Ramon Gonsales, the owner of the old Cuba Theatre, also recently died.

After two years' tour in Porter Emerson Brown's sketch, The Duchess, Beatrice Ingram is to appear within a fortnight in a new Edgar Allan Wolf sketch. Miss Ingram, however, will not shelve The Duchess, but will feature Grace Gibbons in the title-role over Western territory.

Artists in the employ of an American picture machine company have been in Havana for some days past making films with native scenes as a background.

Clara Fant Inge Jaynes, a vaudeville performer, was granted an interlocutory decree of divorce from her husband, Urlin C. Jones, in the Supreme Court, April 12, by Judge Newburger.

A European artist advertises that you can always tell him because he wears his native costume on the street. It would be an awful thing if somebody took his clothes by mistake. No one would know him.

Ashton Stevens is considered some critic in Chicago, and so he is. He is the "Alan Dale" of the Chicago *Examiner*. His criticism of the show at the Majestic Theatre last week was headed as follows: "Girl alone on stage shares Honors with Topliners." The Girl is Belle Adair and Mr. (you always call a critic "Mister") Stevens gave her the "write up" of the show over Albert Chevalier, Mr. Hymack, Sam Mann & Co., and seven other acts. He said some very nice things, and coming from a critic of Mr. Stevens' ability it means something.

It is reported from reliable sources that one of the big political parties in the district taking in Long Acre Square, in looking over probable candidates for Congress this year, have decided to offer the nomination to Lee Harrison. There is no one around there who wouldn't vote for him, either!

BURIED IN FLOWERS

The statue of Shakespeare, Lincoln Park, Chicago, on his birthday, April 23.

PENCILED PATTER.

Now that Lent is over, managers will have to find another reason to excuse bad business. The baseball season is always a good sure fire thing to blame it on, especially for matinees.

Bill Shakespeare's poetry is great,
And Bob Burns—his stuff is grand,
While Browning's muse makes some enthuse,
(But it's hard to understand).
Longfellow's a big league man,
Ella Wilcox—she's a queen—but
The Poems I read, are what you need,
"Weekly Rhyme by Harry Breen."*

* See Sam McKee's column in the Sunday *Telegraph*.

A single man who did a monologue on the small time was canceled by a Chicago manager because his pictures (which the manager scattered all over the lobby, as he was the only act employed) didn't "draw 'em in." In this case it wasn't the fault of the actor; his pictures were to blame.

Paula Edwardes plays Wilmington, Del., next week, to break in some new songs before playing a return engagement in New York. The week before last, at Camden, N. J., Miss Edwardes broke the house record, and as some of the greatest headliners in vaudeville have played there this was not an easy feat.

Improvements around Long Acre Square are certainly going an at a lively pace. The New York *Times* has a new baseball score board and the cop at Broadway and Forty-third Street had his mustache shaved off.

Barnes and Crawford, "The Faker and the Lady," were billed in Norfolk, Va., as "Those French Girls." Four or five weeks ago, at the same place, Marshall Montgomery, the ventriloquist, was billed as "An Impersonator of Well-Known Stage Folks." The fellow who makes out the billing is a very bad guesser.

A gentleman named Josef Goleman has a talking dog called "Roy." Any self-respecting dog that will allow himself to be called "Roy" is liable to do anything—even talk.

It's easy enough to be happy,
When you get all in life that you seek;
But the man worth while
Is the man who can smile
When he can't even book up a week.

When it comes to getting press stuff of the heart-to-heart kind, and boosting that a show only gets once in a thousand years, The Confession is it. Their press staff is batting 1,000.

The roof-gardens will be opening soon and the New York Sunday papers will be filled up with articles about what a grand place New York is to spend the Summer Pass the ice water.

L. Wolfe Gilbert, the president of the Parody Writers' Union, is back in town after "knocking them off the furniture" for a year. Out West Wolfe will probably open an office for the Summer and go back to writing material for the fun hungry vaudeville actors. Moseltof Wolfe.

With the way the managers are importing French and German comedies into this country, you'd think we didn't have any good playwrights here at all—and after seeing some of our playwrights' stuff you'd believe it.

The average musical comedy "book" is a Broadway show is a joke. Most of the laughs are gags that have been taken from some vaudeville act. And the managers really pay these fellows for writing!! Truly, Herman, it's a funny life and a funny world.

George McSherry and Lila Kenny, two very clever midgets, are soon to present a new comedy sketch entitled The Knocking on the Wall. The sketch is the work of Alice McKenna, a new playwright who shows promise.

Professor Bull has resigned the position of "adviser to lovers," as he has accepted a job as umpire in one of the baseball leagues. The "Prof." is a brave man.

Newspaper heading reads: "Lobster Fishing Begins." Has another musical comedy opened in a "college town"?

Dan Maley has been booked on the Orpheum Parks, opening at Forest Highland Park, St. Louis, on April 30.

Now that the opera season is over, the Leggetti Bakers can go on a vacation until the "Met" opens again.

There are thirty acts of Irish nationality playing the Percy Williams houses at present. That must be on account of the Jewish holidays.

Alice Hanson and Gladys Bijou left New York Sunday to open on the S. and C. time for a season of forty weeks. Their act has been very successful in the East and no doubt will please our Western citizens also.

Everybody out of town is crazy to see Broadway, and after they see it they wonder what made them so foolish. It is the best advertised street in the world, and that takes in Kalamazoo, Mich.

Marie V. Fitzgerald is going to be a play broker—pardon us, we should have said brokeress. Authors! line forms on this side.

As we rush to press, Hammerstein still owns the Victoria Theatre—despite reports.

If the Shuberts are going to have a string of Winter Gardens there won't be enough chorus girls to go around.

Spring, Spring, beautiful Spring,
Your awful cold wind
Is a deuce of a thing.

THOMAS J. GRAY.

QUO VADIS?

Another New Opera Sung at the Metropolitan Opera House.

The Chicago-Philadelphia Opera company for their last performance at the Metropolitan Opera House in New York, on April 4, sang Quo Vadis, which had recently had its American premiere in Philadelphia. The libretto, founded on the novel by Sienkiewicz, is by Henri Cain, and the music is by Jean Nougues. Campanini conducted the performance.

Quo Vadis is arranged in six scenes, the first and the last acts being concerned with the love of the slave, Eunice, for her master, Petronius, and of Vinicius for Lygia. The other three acts, consisting of four scenes, develop Chilo's inquiry into the doings of the Christians. In the second act Nero conducts his orgies and watches Rome burn. In the third act, on the bank of the Tiber, Ursus rescues Lygia from abduction by Vinicius. Two scenes in the arena of the Coliseum constitute act four, in which Ursus asks for Lygia's life, Petronius claims her as his wife, and Nero orders a general massacre. As might be expected, the spectacular features of the performance are as impressive as the musical. The opera has been most lavishly staged.

M. Cain has drawn on Debussy, Massenet, Saint-Saëns, and others for his inspiration, with the result that his music is not particularly individual. Everywhere he has strained to do the unusual, to obtain striking effects, and frequently the strain is so obvious that the orchestration sounds tawdry and theatrical.

The cast consisted of:

Lygia ..... Alice Zeppilli
Eunice ..... Lillian Grenville
Poppea ..... Eleanora De Cisneros
Petronius ..... Maurice Renaud
Nero ..... Vittorio Arimondi
Vinicius ..... Mario Guardabassi
Chilon ..... Hector Dufranne
Pierro ..... Gustave Huberdeau
Sporus ..... Armand Crabbe
Nomas ..... Constantin Nicolay
The Young Nerva ..... Emilio Venturini
Ursus ..... Marie Cavan
Myriam ..... Madame Clotilde Bressler-Gianoli
Ursus ..... Walter Wheeler
Croton ..... Arthur Wheeler
The Mother ..... Alice Everenham
Nazaire ..... Mabel Riegelman
Lith ..... Geraldine Scalfaro
Perilla ..... Minnie Egener
A Young Christian ..... Suzanne Dumesnil
Lycon ..... Robert Henry Perkins
Tigellin ..... Michele Sampieri
Vitellius ..... Charles Meyer
Vatinius ..... Desire Defrere
A Centurion ..... Nicola Fossetta
Pythagoras ..... Oliver Lucas
Theocles ..... Charles Meyer
A Sailor ..... Jean De Reyser
A Slave ..... George Ludwig

Dufranne gave a most interesting performance, and Renaud, although a bit hoarse, filled his role uncommonly well. Huberdeau sang pleasingly. Arimondi and Guardabassi were by no means ideal. Lillian Grenville was always a beautiful picture, but Alice Zeppilli was rather colorless. Eleanora de Cisneros showed improvement over past work.

Two notable appearances were the Wheeler Brothers of Philadelphia, who towered head and shoulders above their colleagues and pleased the spectators.

Although Quo Vadis is interesting, it is not on a plane with the usual grand opera.

AN INDIAN ROMANCE.

Basil Storm's company is appearing in vaudeville in a new Indian operetta called An Indian Romance. Three persons, Marguerite Silvia, soprano; Phillip Perrins, tenor, and Hugh Grimth, baritone, comprise the cast. The operetta opened at the Bronx Theatre Feb. 27, and this week is playing the Orpheum, Brooklyn. Mr. Storm is an English writer of ballads. He is author of the libretto and music of An Indian Romance.

WALTER HALE SHOWS ETCHINGS.

Two etchings in this year's exhibition of the Société des Beaux Arts in Paris are by Walter Hale, the American actor. The etchings are entitled "The Flatiron Building in New York" and "Village en Espagne." Mr. Hale has the distinction of having had his work exhibited in London, New York, and at the St. Louis World's Fair.

ALICE BRADY.

The attractive picture on the cover of THE MIRROR this week is a portrait of Alice Brady, daughter of William A. Brady. She brings a winning personality to the musical field of the theatre, and is now appearing in The Balkan Princess.

DAVID BELASCO'S FATHER DEAD.

Abraham Belasco, eighty years of age, father of David and Fred Belasco, died in San Francisco, April 11, at the home of his daughter, Mrs. M. E. Mayer. Mr. Belasco was born in London, but came to California fifty-six years ago. Seven sons and two daughters survive him.

RECEIPTS OF THE FIRE BENEFIT.

The entertainment given at the Metropolitan Opera House April 11 brought in net receipts of between $9,000 and $10,000. The autographed programme went to George Cohan for $350, and $450 was the amount brought by the regular programme sale.

OPERA PRICES BOOSTED.

The Board of Directors of the Metropolitan Opera House has decided to increase the price of orchestra and orchestra circle seats from $5 to $6. The prices of all other seats will remain the same.

A SHORT GENEE TOUR.

Six thousand dollars for six performances in one week is the contract which Adeline Genee has made with Mrs. R. W. Hawkesworth, a newcomer in the field of theatrical management. The engagements will be in the week beginning May 1, and will include performances at Newark, New Haven, Springfield, New York city, Hartford and Boston. The most important of these will be a matinee at Carnegie Hall on Thursday, May 4. The principal part of the programme will be given over to The Dryad, in which Mlle. Genee has never been seen in this country.

Mrs. Hawkesworth was the originator and manager of the Chansons en Crinoline, which were given at the Plaza in December and January. In these Geraldine Farrar, Clement, and Genee were the artists. They were considered the most pleasant series of subscription entertainments of the season.

GOING ABROAD.

Mr. and Mrs. Paul Everton sailed for London on the *Celtic* Saturday, April 15.

Enrico Caruso, Melville Ellis, and Mr. and Mrs. Dustin Farnum sailed yesterday, April 18, on the *Kaiser Wilhelm II.*

Daisy Le Hay, who played the prima donna role in The Dollar Princess, company number one, sailed for London on the *Cedric* April 12.

Gustav Mahler sailed on the *Amerika* April 7.

GAELIC CONCERT.

Irish music with Irish singers and Irish director composed the programme for the Gaelic Society's twenty-second festival, which took place Easter Sunday night at the Broadway Theatre. Victor Herbert directed the orchestra, and the soloists were Mrs. Helen O'Donnell, contralto; Edward O'Mahony, bass, and Melville A. Clark, harpist. The concert ended with "The Star Spangled Banner," sung in Gaelic.

OLA HUMPHREY A PRINCESS.

The American actress, Ola Humphrey, who went to Australia in 1904 and made a decided hit there in The Squaw Man, and later went to London, where she appeared on the English stage, was married Saturday in London to Prince Ibrahim Hassan, a cousin of the Khedive of Egypt. The prince was a bachelor, thirty-two years old.

PLAYS POSTPONED.

The first performance of the London Follies at Weber's was postponed from Monday evening till to-night, April 10.

A. E. Thomas's comedy, What the Doctor Ordered, originally announced for April 17 at the Astor Theatre, will open Friday evening, April 21.

LETTER TO THE EDITOR.

The Greenwich Bank of New York.

April 10.

To the Editor of The Dramatic Mirror:

SIR,—We noticed in a recent issue of your excellent paper that in connection with Dave Lewis, who recently filed a petition in bankruptcy, this bank is mentioned as holding a note given by the firm of Fields and Lewis for $2,000. In this connection we wish to advise that while we discounted the note for the amount mentioned, we were amply secured.

We trust you will give this the same publicity as appeared in your last issue.

Very truly yours,
WILLIAM C. DUNCAN,
President.

NOTES OF VARIOUS ACTIVITIES.

James Clancy, vaudeville agent, located in the Gaiety Theatre Building, 1547 Broadway, has had many years' experience around the leading stock companies in the country, and in view of the revival of interest in stock he has added a stock department to his business, and has already placed several well-known stock people for the coming Summer.

In removing to her new offices in the Forty-fifth Street Exchange Building at 145 West Forty-fifth Street, Mrs. Matilda Scott-Paine, late of the Fernandes and Paine Agency, in the New Amsterdam Theatre Building, lost her address book. Therefore she requests her patrons to send their addresses to her immediately. Mrs. Scott-Paine has conducted a musical and dramatic agency for many years, with much success, and is widely known among the profession as a business woman of integrity. She has taken room 1206 in the Exchange Building and her telephone number is 5187 Bryant.

The new Hotel Taft, now building at New Haven, Conn., on the site of the old New Haven House, will be the finest hotel in Connecticut, and will afford accommodations for the better class of professional people.

Beverly of Graustark has just been offered for stock by Sanger and Jordan, as agents for Delamater and Norris.

S. H. Friedlander is president, L. E. Wunter vice-president, and W. S. Bennett secretary of the Metropolitan Musical and Literary Bureau in San Francisco, where there has not been such an organization for several years.

LETTER LIST.

WOMEN

Arnami, Etta, Mlle. Akerstrom, Isabelle Ashley.
Blakey, Annie, Betty Bancroft, Marie Barre, Inez Beck, Adele Barker, Marie Bolter, Chatham, Myretta, Daisy Coburn, Margaret Charlebois, Miss C. Carpi, Marie Casmere, Clara Cusack, Mrs. Conklin, Alisa Craig, Florence Courtney, Grace Coulter.
Dax, Mamie, Norma Diorgo, Harry Du Bois, Josephine Daffrey.
Elwyn, Lorne, Eleanor Earl, Mildred Elaine, Lorna Millett, Louise Elliston.
Flaven, Lucille, May Francis, Nellie Fillmore, Virginia Frankenstein, S. S. Friedman.
Guard, Frances, Helen Gillingwater, Rita Gordon, Alice Gordon.
Holland, Nellie, Lucia Hartford, Flo Hoskens, Grace Henderson.
James, Ellen.
King, Winifred, Cecil Kern, Rita Knight, Margaret Kennedy.
Le Barge, Louise, E. Lane, Gertrude London, Jeffreys Lewis, Filo Loraine, Lillian Lorton, Blanche Leighton, Mrs. Stella Larsen, B. Leist.
Murphy, Mrs. Wm., Mrs. C. W. Meich, Lorraine Marshall, Lucy Milliken, Florence Mills, Mae Martini, Dolly Morton, Sidney Marlowe, Ines E. Martin, Georgia Munson, Edith Millward, Isabelle McGrew, O. Madigan, Julia Stuart Mackey.
Otis, Elita.
Paige, Aria, Gertrude Perry, Nancy Poole.
Reed, Florence, Mabel Balsford, Florence Ring, Jessie Ralph, Lansing Rowan, Mrs. Geo. Ridgwell, May Rupert, Jane Rogers.
Shannon, Ines, Charlotte Sleeth, Dorothy Scott, May Stock, Margaret Sedden, Clara Schroeder.
Thropp, Clara, Sue Talmage, Edith Talbot, Marion Tiffany, Wm. Tullwood.
Yokes, May, Marbelle Van Meta.
Wilson, Billie, Winifred Wilton, M. B. Williams, Lydia Willmore, I. Wilcock, Annie White.
Yorke, Eva, Rida Young.

MEN.

Brower, W., Geo. Bell, Ralph Beals, Frank Bixley, Al. Beasley, W. S. Bates, Bert Bennett, J. Bannison, Charles Balsar, Ben Barnett, Chas. Bunnell, E. J. Blunkall, Newton Beers, Jas. Beall.
Cowell, Jack, B. Collins, Fred Conklin, Thomas Coote, Joe. Canto, Harry Crosby, Herbert Carter, E. Calvert, Frank Currier, James Cruza.
Diewer, Frank Dobson, Arthur Donaldson, Chester De Vonde, Charles Durvall, Walter Downing.
Emerson, Gerald, B. P. Evers, Elwyn Eaton, Bobby Edgar, W. Elliott, B. Edgar, Louis Eagan.
Fisher, Phila, Theo, Fischel, Casson Ferguson, Ganthony, Robt., Ernest Greoney, Ed. Grant, Ernest Greenberger, Bully Guard, Norman Gray, Herrick, W., Arthur House, Berkeley Haswell, W. D. Harrison, Harry Hoy, Louis Hartman, Thomas Hardy, Alfred Hardy, Bert Herbert, Louis Harrison.
Jefferson, Joseph, Wm. Jeffrey.
Kremer, Theodore, Eugene Keith, Felix Krembs, James Keeley, Herbert Kelsey.
Lewis, Joseph, Harry Loraine, J. D. Lofingwell, Charles Lam, J. Lordry, Jules Linden, Henry Lehrmann.
Maynard, Edwin, Ralph Moody, Sidney Mattie, W. T. Moon, Frank Mullen, S. Moore, Robt. Mallon, Robt. Moore, Joe Merrill, Leslie Meachan, James Maguire, Chas. Minor, MacQuarrie, Newton, Herbert, Boyd Nolan, Jack Newton, Parker, Hal, Herman Philips, Homer Potts, Jos. Poole, Alfred Patton.
Ryan, Dan, Edmond Roth, Richard Ridgley, Wm. Ranous, Fred Rowley, Clifford Russell, Eddie Rosenfield.
Schader, A. W., A. G. Scammon, Charles Stowe, Jack Standing, Geo. Spink, A. Singer, Joseph Shoenfelt, Geo. Scott, Arthur Seymour, Wm. James Sullivan, Frank Shears Sammis.
Thompkins, W. J., Arthur Thomas, John Trevor.
Welch, Ben, Joe Wright, Jack Wrigney, Dallas Welford, C. Wedgewood, Arthur White, Chas. Wyngate, Fred Wayburn.

REGISTERED LETTERS.

Francois Ernest, Walter N. Lawrence, Charles L. Melby, C. S. Morrison, Sidney McCardy, H. Wigler, E. Moulton.

DATES AHEAD

Received too late for classification.

ARCADIANS (Charles Frohman, mgr.): Los Angeles, Cal., 24-May 6.
ARCADIANS (Charles Frohman, mgr.): Jackson, Mich., 24, Ann Arbor 25, Toledo, O., 26, Erie, Pa., 27, Auburn, N. Y., 28, Utica 29.
BARRYMORE, ETHEL (Charles Frohman, mgr.): Erie, Pa., 24, Youngstown, O., 25, Wheeling, W. Va., 26, Akron, O., 27, Toledo 28, Battle Creek, Mich., 29.
BEN-HUR (Klaw and Erlanger, mgrs.): Terre Haute, Ind., 20-22.
BERNHARDT, SARAH (W. F. Connor, mgr.): Los Angeles, Cal., 19-22.
BROWN, KIRK (D. M. Miller, mgr.): North Adams, Mass., 17-22, Northampton 24-29.
BURKE, BILLIE (Charles Frohman, mgr.): Cincinnati, O., 24-29.
CAHILL, MARIE (D. V. Arthur, mgr.): Omaha, Neb., 21, 22.
COUNTRY BOY (Henry B. Harris, mgr.): Detroit, Mich., 24-29.
COUNTRY BOY (Henry B. Harris, mgr.): East Liverpool, O., 24, Alliance 25, Akron 26, Youngstown 27, Beaver Falls, Pa., 28, Butler 29.
CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Cherokee, Ia., 19, Sioux City 20, Ft. Dodge 21, Des Moines 22.
DANIEL BOONE ON THE TRAIL (Eastern; Charles A. Teaf, mgr.): Beloit, Wis., 19, Manitowoc 20, Two Rivers 21, Kaukauna 22.
DANIEL BOONE ON THE TRAIL (Western; Ben H. Howe, mgr.): Marengo, Ia., 19, Montezuma 20, Marshalltown 22.
DOLLAR PRINCESS (Charles Frohman, mgr.): Detroit, Mich., 24-29.
EDESON, ROBERT (Henry B. Harris, mgr.): Newark, N. J., 24-29.
FRENCH OPERA (Julius Layolle, mgr.): Providence, R. I., 24-29.
GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Rudd, Ia., 20, Ossian 21, 22, Farmersburg 23-25, Elkport 26, 27, Volga 28, Wadena 29, 30.
GIRL IN THE TAXI (A. H. Woods, mgr.): Erie, Pa., 18, 19, Auburn, N. Y., 20, Utica 21, 22.
GIRL IN THE TAXI (A. H. Woods, mgr.): Sioux City, Ia., 19, Yankton, S. D., 20, Mitchell 21, Sioux Falls 22.
HAGENBECK-WALLACE SHOW: St. Louis, Mo., 23-29.
HALL, DON C. (Don C. Hall, mgr.): Ogdensburg, Wis., 19, Royalton 20, Fremont 21, New London 22, Symco 23, Manawa 24, Weyauwega 25, Clintonville 26, Marion 27, Big Falls 28, Scandinavia 29, Hortonville 30.
HITZ, MABEL (Liebler and Co., mgrs.): New York city April 24—indefinite.
HODGE, WILLIAM (Liebler and Co., mgrs.): Worcester, Mass., 17-19, Springfield 20-22.
LEWIS, VIRGINIA STOCK (Ben J. Lewis, mgr.): Moutrose, Colo., 17-19, Telluride 20, Dolores 21, 22, Cortez 24-29.
McNAVIN STOCK (James McNavin, mgr.): Noblesville, Ind., 17-22, Peru 24-29.
MONG, WILLIAM V.: Freeport, Ill., 19, Aurora 20, Streator 21, Bloomington 22, St. Louis, Mo., 23-29.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Paterson, N. J., 24-29.
NEW HAVEN STOCK (Weil and Darmstadter, mgrs.): New Haven, Conn., April 17—indefinite.
PECK'S BAD BOY (Benner and Cutter, mgrs.): Canton, Ill., 19, Abingdon 20, Bushnell 21, Macomb 22, Ft. Madison, Ia., 23, Farmington, Ill., 24, Monmouth 25, Princeton 27, Geneseo 28, La Salle 29, Spring Valley 30.
POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Raleigh, N. C., 19, Lynchburg, Va., 20, Roanoke 21, Bluefield, W. Va., 22.
REBECCA OF SUNNYBROOK FARM (Frederic Thompson, mgr.): Waterbury, Conn., 18, 19, Hartford 20-22, Boston, Mass., 24-May 6.
RING, BLANCHE (Frederic McKay and Lew Fields, mgrs.): Los Angeles, Cal., 16-22.
ROUND UP (Klaw and Erlanger, mgrs.): Williamsport, Pa., 17-19, Syracuse, N. Y., 20-22.
ST. DENIS, RUTH (Henry B. Harris, mgr.): Oakland, Cal., 24, 25, San Jose 26, Stockton 27, Fresno 28, Bakersfield 29.
SPEDDEN-PAIGE STOCK: Chicago, Ill.—indefinite.
SPENDTHRIFT (Frederic Thompson, mgr.): Helena, Mont., 19, Missoula 20, Spokane, Wash., 21, 22.
STUBBORN CINDERELLA (Chas. A. Goettler, mgr.): Scranton, Pa., 20, Pittston 21, Wilkes-Barre 22, Sunbury 24, Williamsport 25, Pottsville 26, Allentown 27, Reading 28, Plainfield, N. J., 29.
TWO AMERICANS ABROAD (L. L. Harris, mgr.): Humboldt, Tenn., 19, Greenfield 20, Trenton 21, Union City 22.
WARDE, FREDERICK: Stockton, Cal., 21, 22, Sacramento 24, 25, Chico 26, Medford, Ore., 27, Eugene 28, Salem 29.

CURRENT AMUSEMENTS.

Week ending April 22.

ACADEMY OF MUSIC—Stock co. in The Heart of Maryland—12 times.
ALHAMBRA—Vaudeville.
ASTOR—Commencing April 21—What the Doctor Ordered—3 times.
BELASCO—The Concert—29th week—228 to 235 times.
BIJOU—The Confession—6th week—41 to 48 times.
BROADWAY—Lew Fields in The Hen-Pecks—11th week—83 to 90 times.
BRONX—Vaudeville.
CASINO—Louise Gunning in The Balkan Princess—21 times, plus 8th week—58 to 66 times.
COLONIAL—Vaudeville.
COLUMBIA—Girls from Happyland.
COMEDY—William Collier in The Dictator—105 times, plus 2d week—6 to 12 times.
CRITERION—Thais—6th week—40 to 47 times.
DALY'S—Robert Mantell in King Lear—6 times; As You Like It—1 time; The Merchant of Venice—1 time.
EMPIRE—William Gillette in Held by the Enemy—9 to 14 times.
GAIETY—Excuse Me—10th week—73 to 80 times.
GARDEN—Mildred Holland in The Lily and the Prince—9 times.
GARRICK—Closed April 8.
GEORGE M. COHAN'S—Get-Rich-Quick Wallingford—172 times, plus 10th week—74 to 81 times.
GLOBE—Bayes and Norworth in Little Miss Fix-It—3d week—17 to 24 times.
GRAND OPERA HOUSE—Kyrie Bellew in Raffles—8 times.
HACKETT—Closed April 15.
HERALD SQUARE—Everywoman—8th week—59 to 66 times.
HIPPODROME—The International Cup; Ballet of Niagara—33d week; Marching Through Georgia—7th week.
HUDSON—Blanche Bates in Nobody's Widow—23d week—180 to 187 times.
HURTIG AND SEAMON—Crusoe Girls.
IRVING PLACE*—Konrad Dreher in The Jolly Peasant—20 times, plus 7 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Ralph Herz in Dr. De Luxe—1st week—1 to 6 times.
LIBERTY—Christie MacDonald in The Spring Maid—17th week—131 to 139 times.
LYCEUM—Mrs. Fiske in Mrs. Bumpstead-Leigh—3d week—17 to 24 times.
LYRIC—The Deep Purple—15th week—114 to 121 times.
MADISON SQUARE GARDEN—Barnum and Bailey's Circus—6th week.
MAJESTIC—Baby Mine—363 times, plus 3d week—17 to 23 times.
MANHATTAN—Viola Allen in The White Sister—56 times, plus 8 times.
MAXINE ELLIOTT'S—The Gamblers—25th week—199 to 206 times.
METROPOLIS—Cecil Spooner in Mam'selle.
METROPOLITAN—Closed April 15.
MINER'S BOWERY—Cozy Corner Girls.
MINER'S BRONX—Pat White's Burlesquers.
MINER'S EIGHTH AVENUE—Imperial Burlesquers.
MURRAY HILL—Howe's Love Makers.
NEW—Closed April 8.
NEW AMSTERDAM—The Pink Lady—6th week 41 to 48 times.
OLYMPIC—Big Banner Show.
PLAYHOUSE—Over Night—122 times, plus 1st week—1 to 8 times; matinee, April 18—The Bees—1 time.
REPUBLIC—Frances Starr in The Easiest Way—329 times, plus 2d week—9 to 16 times.
THIRTY-NINTH STREET—John Mason in As a Man Thinks—6th week—41 to 49 times.
VICTORIA—Vaudeville.
WALLACK'S—Pomander Walk—18th week—139 to 146 times.
WEBER'S—Commencing April 19—The London Follies—1st week—1 to 6 times.
WEST END—Madame X—175 times, plus 8 times.
WINTER GARDEN—Spectacle and Vaudeville—5th week.

*Owing to B. Schildkraut's illness last week The Chaste Susanne was substituted for The Money Bag.

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If your dinner distresses you, half a teaspoonful Horsford's Acid Phosphate in half a glass of water will give quick relief. Makes digestion natural and easy.

CHICAGO AMUSEMENTS

Several New Plays Command Attention in the Western Metropolis—The Remittance Man, The First Night, and The Girl from My Home Town—Colburn's Chat.

(Special to The Mirror.)

CHICAGO, April 18.—The Remittance Man held the boards at the Princess Theatre Sunday night, with George W. Fawcett in the principal role. This is the third play named for immediate production here, succeeding the dearth of those that recently saw two or three of the playhouses with darkened fronts. The other two were Lee Arthur's The Fox at the Lyric, and Harry Sheldon White's Merry Mary at the Whitney. With these brand new offerings, braced up by The Seven Sisters at Powers', He Came from Milwaukee at the Garrick, The Travelling Salesman at McVicker's, and The Girl of My Dreams at the Chicago Opera House the end of last week and the beginning of this assumed a businesslike aspect.

While the critics on the daily papers were inclined to say "Boo" to The First Night, which succeeded The Return of Peter Grimm at the Blackstone on Tuesday night, this reviewer is quite willing to send in a strong "minority report." The critics spoke of it as "old-fashioned." Well, sometimes there are worse faults than that in a piece. London Assurance, in the same way, might be called old fashioned, and yet we all know what a murmur of applause goes over the house like a ripple when the description of the race is spoken to the company, and always "gets over" to the audience. There is an echo to this scene in The First Night, when Lillian Russell describes the reception of the play when given for the first time, which the fair comedienne will send over the footlights with masterly results when she gets the play well in hand, which she had not exactly on the second night. The First Night was adapted by Mr. Hobart from Der Halbe Richter, by Rosen, the same source from which the late Augustin Daly adapted Nancy and Company something like a quarter of a century ago for Ada Rehan and Georgie Drew Barrymore of such happy memory. It is a plain, unadulterated, o'l-fashioned farce, and pretends to be nothing else; and the way in which the audience received it augurs well for its success. Rose Graham (Lillian Russell) has done the music of a musical comedy, unknown to her husband, who would do something terrible if he knew she had done it, so she proceeds to have it done over the shoulders of a young man who is in love with a girl whose father is opposed to him with son-in-law aspirations. Business of jealousy, and all that sort of thing.) Digby Bell is the irate father. Millicent Evans and Merle Maddern are the two pretty daughters, Hattie Russell is their aunt, Alfred Hudson, Jr., and Joseph Touhy are the would-be lovers, Harry C. Browne is the bullying husband, and Victor Benoit is a satirical friend of humorous tendencies, all of whom make much of their parts, and doubtless will make still more as they get warmed up to their work. At least that is the way it looks at this writing.

John Drew has been doing capacity business most of the time at Powers' Theatre in Smith. The piece is well played, Mr. Drew's hearty and healthy manner as the "hero" and the Smith of Mary Boland winning great favor.

Not a great deal can be said for John P. Mulgrew's play of The Girl from My Home Town, as far as the book is concerned, but it is pleasing large audiences at the College Theatre, though this may be largely owing to the music by Thomas F. Swift, a member of the stock company, who certainly is to be congratulated on his success in this, which he understood to be his first venture. Mr. Mulgrew, it should be stated, had the assistance of Mr. Swift in the book, though he did all the lyrics, which are clever and indicate that we shall have more and better work from him, and certainly Mr. Swift will be heard from. Marie Nelson did charming work as Marjorie; Rodney Ranous and Mr. Swift alternated as the publisher of a rural newspaper; Smith Davies was an aggressive candidate for mayor; Adda Gleason was a society reporter, with an eye to work, and a hand always on her back hair, and Henry W. Rowell did another picturesque part as chief of the volunteer fire department.

Eddie Foy suddenly discovered that his new act was weak in the knees and asked to be released from his booking this week at the Majestic Theatre. Manager Glover released him, though why he should have done so after the comedian appeared in such a funny side-stepping as this, is singular, to say the least. Those who stuck and who do all that is necessary to keep up the high reputation of the high-class vaudeville house, include the Rigoletto Brothers in a big acrobatic performance; Marie Narelle, a pretty singer; Wilbur Mack and company in The Strolling Players, the Risse Trio of Musicians, and other attractions.

The Girl I Love reached its hundredth performance at the La Salle Opera House last Thursday night, when every woman attending the performance received a potted Easter lily with its white blossoms just opening and all ready to make the parlor beautiful and fragrant with their beauty and perfume.

The Stranger, with Wilton Lackaye as the star, seems to have caught on strong in Chicago. From its brilliant start at Powers' Theatre during Lent, its popularity became so great that it was transferred to the Studebaker, where, during the last week, though it was Holy Week, it had such appreciative houses that it will probably remain there for at least a month.

Beginning to-night, Charles B. Marvin offers The Barrier at his Marlowe Theatre.

To-night, Channing Pollock's dramatisation of Miriam Michelson's novel, "In the Bishop's Carriage," bearing the same name, in which Jessie Busley starred, opened for a week at the Imperial, where the fine stock company is giving it successfully.

The Mabel Stock company, under the direction of Sam Peden, and including Claire Page, Mabel Bentley, Trixie Lewis, Germaine Lynn, Cecil Manners, Ray Martinez, Pierre Akey, Harry La Cour, Charles Ohlmeyer, and Ed. Tierney, presented The Gambler and the Lady at the Mabel Theatre last week.

It is whispered that a dancer calling herself Mlle. Rene and hailing from Paris, by way of the Budapest grand opera stage, will lead the "light fantastic" work in Will o' the Wisp, a song and dance show due at the Studebaker Theatre on May 8.

The Heart Breakers, the latest effort of Hough and Adams, will be staged at the Princess Theatre on the evening of Memorial Day.

A rumor is in the air that The Prince of Pilsen will begin what is expected to be a long Summer run at McVickers' Theatre about the 1st of June. The company now playing in Boston is being re-enforced with that event in view, according to an additional rumor.

The American Music Hall gave a particularly fine programme last week, prominent in the beauty line being the opening offering, that of the Ioleen Sisters, Australian novelty sharpshooters and tight wire experts, whose shooting and performances on the wire were as remarkable as their graceful figures were artistic. Along similar lines may be mentioned Mamie Blanks, who it will be recalled refused to pose nude before the life class of the Art Institute recently until a negro student departed. While she was not so frank with her figure at the Music Hall as at the Art Institute, she gave Annette Kellerman a good second as to her lines and curves, and her classic studies called for the praise of the artistically inclined in the nude. The bill was excellent throughout.

Love and Politics has made a strong impression at the Cort. Joe Howard's music seeming invariably to catch on with the public, whether at the La Salle, the Princess or the Cort. It has a knack all its own, and it "gets over" into the consciousness of the people on the other side of the footlights, with appreciable echoes in the box office. His songs are timely as well as tuneful, and his audiences are addicted to humming them even after the first stanza only has been sung.

The Fortune Hunter is knocking at the amusement doors of Chicago, its plaintive "May I Come In?" not seeming to meet with much encouragement as yet, because the Olympic, its former headquarters, is all tied up with the success of Get-Rich-Quick Wallingford, and Joe Howard's success in Love and Politics, at the Cort will prevent its being staged there. And there are others.

Rock of Ages, a new play by Edward Rose, author of The Rosary, has its first production at the Crown Theatre to-night. Jessie Arnold plays the leading role, that of a woman minister, a character that has not hitherto been seen on the stage. In private life Miss Arnold is the wife of Edward Rose, the author.

The company appearing in The Fox, Lee Arthur's play, on which the curtain rose at the Lyric Theatre Saturday night, includes J. H. Huntley, Frederick Gilbert, Ralph Delmore, Helene Lackaye, A. Byron Beasley, Violet Heming, Ormus Caldara, John Westley, James B. Wilson and Harlee Kirkland.

About 50 of the 105 members of the Western Theatre Managers' Association held an all-day meeting at the Hotel Sherman last Tuesday, and were entertained at luncheon by the United Play Company. The association is composed of the owners and managers of the theatres in the one-night stands. Maurice Jenks, of Sioux City, Iowa, was elected president; Charles Holden, Peru, Ind., vice-president, and Martin J. Gillen, Racine, Wis., secretary and treasurer. The members of the association were emphatic in their expressed opinion that the owners of the theatres must do everything within reason to encourage the play producers, and to help make touring profitable, but no definite means of giving aid were adopted.

Eda Von Lahe, leading lady of the Imperial Stock company, is doing some of the best work seen among players who are required to act a new part weekly. Her recent impersonation of "the girl" in The Girl of the Golden West was remarkably clever when the short time she had to get up in it is considered. With only five years' experience she is said to receive the largest salary paid to any stock leading woman in Chicago.

Stella Tracey joined Julian Eltinge's company at the Colonial Theatre early in the week, succeeding Eva Fallon as the prima donna of The Fascinating Widow.

Changes, as foreshadowed, in the cast of a new musical comedy, have taken place. Lorena Bernard and Harry Pilcer made their first appearance with Joseph E. Howard in Love and Politics at the Cort Monday last, succeeding Pauline Hall and Frank Tierney.

Will o' the Wisp is alleged to be underlined for production at the Studebaker Theatre on May 8. This announcement may prove to be an ignis fatuus, but it looks like reality at present.

Augustus Thomas, the head of the National Alliance for the Protection of Stage Children; Edwin Milton Royle, Mrs. B. K. Baker, Percy Mackaye, Fola La Follette, the actress daughter of Senator La Follette, of Wisconsin, and Mrs. Josephine Preston Peabody-Marks, the author of The Piper, a play famously populated with youngsters (by and with the consent of the law makers)—passed through Chicago last week en route to our State capital, to labor with the legislators in behalf of the Stage Child Bill. Their efforts are reported to have had a good effect.

It is announced that Ethel Barrymore's May engagement will be played at the Blackstone instead of Powers' Theatre. The engagement will be for four weeks.

One of Chicago's cleverest and most accurate critics says, "Changes at the outlying theatres brought At the Mercy of Tiberius to the Haymarket, with Eleanor Montell playing the beautiful Pagan, who through love is converted to Christianity." The title of the play referred to is misleading, and yet——

George M. Cohan has been in town, surrounded by the usual "aura" of new theatre rumors. It is told that he "is soon to receive an offer of the well-known Chicago theatre which is now controlled by a New York manager whose illness has prevented him from opening negotiations personally with Cohan at an earlier date." One could almost guess the name of the theatre in question, if one were familiar with the sayings and doings about the Studebaker.

The "Journal" printed that Joseph E. Sullivan, of Julian Eltinge's Fascinating Widow company, was married a few days ago at Crown Point, Ind., to Mrs. Alvina Reimenschneider, of New York. Mr. Sullivan is quoted as saying that he wanted nothing said about it in print because by the terms of a recent divorce he should not marry before May 28.

Fashion hint (Spring) from Chicago: Plays should end happily with a clinching embrace of the two most important lovers' center. This applies either to musical comedy, as in Judy Forgot, or drama, as in Maggie Pepper, but not to tragedy.

Next Christmas is now the time limit set by Manager Lederer, of the Olympic, for the run of Get-Rich-Quick Wallingford, with a reservation which may enable him to make it New Year's, 1912. If Mr. Cohan has not achieved the great American play in this instance, with the help of the Chester stories, he has at least made one of the most successful American plays. Its future is assured for a long time, on tour and in stock. A glance at the performance on a recent afternoon revealed some of the secrets of its hold and vitality. Interest never flags. There is a great deal of good comedy. The twist that makes evil-doing particularly despicable while extracting the humor in a most reliishable manner gives a constant and general wholesomeness that suits human nature well. There is a clear, plain reason for everything, the language is simple and zesty, and nearly every character and incident is natural and plausible. The play is admirably acted in the main. Ralph Stuart now leaves nothing undone. His Wallingford, a sort of Mosaic at first, is now blended into a smooth completed portrait. In words, little business, intonations, gestures, turns of the head—it is always effective, remarkably finished. His pose through the third act masterfully and with complete success. Myrt Tannehill in a few instances may be a bit too syrupy, but in all the rest she is the angelic spirit that would make even a born and successful get-rich-quicker want to be straight. George Parsons continues his Daw, Wallingford's companion, in the same admirable manner as when the play's run began, a real character that can hardly be bettered. One of the best of the other characters is that of Battles, richest man in the village, by John D. O'Hara. There is in the play and acting some Cohan exaggeration for effect, and it gets the applause.

OTIS COLBURN.

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WASHINGTON.

A New Belasco Play, The Woman, with Helen Ware—Other Offerings of the Week.

WASHINGTON, April 18.—A Belasco premiere is always of exceptional interest to theatregoers of this city, and it is expected that The Woman, a new play in three acts, by William C. de Mille, which had its first performance on any stage at the New National Theatre Monday night, will be another notable addition to the list of successful productions. The scenes of the play are laid in a Washington hotel during a session of Congress, and the characters in several instances find their prototypes in this city. The time is the present. The central character is Wanda Kelly, the telephone operator at the hotel, who has a love romance with Tom Blake, the son of Jim Blake, a Representative from Illinois. Back of this, however, is the tragedy in the lives of other characters, and the action hinges upon the efforts of a ring politician to defeat a reform measure fathered in the House by an insurgent representative. It is not in its political aspect, however, but in its heart interest that the appeal of the play is made. The telephone occupies an important place in the development of the play, and the author essays to show how that instrument controls and dominates the destinies of men and women. Helen Ware, who appears in this play by special arrangements with Henry B. Harris, and who plays with sterling success, Wanda Kelly, strikes a keynote in explanation of the theme in saying, "One of the big central telephone stations in the world—all boiled down and spread out on the switchboard—and right there on that board thousands of people are meeting, their thoughts are crossing each other and the 'hello girl' is perched upon the top of a high mountain looking at them. That's the real world. What people are thinking, and it's all on the board, good and bad, winners and losers, rich and poor, all mixed up together, all going on at once. And the operator is a sort of a Fate who sees that the right people get each other, and, like Fate, she has to let them work out their own salvation, though she could often save a lot of trouble if she mixed in. I tell you it is hard not to interfere sometimes. And that is just what Wanda Kelly does at the psychological moment, to save a woman's honor and to avenge her father's memory, she calmly refuses to get "the right people together," thereby precipitating one of the most original and tense climaxes developed in modern drama. The assisting company is one of the strongest and most carefully selected, winning strong approval in the following cast of characters: The Hon. Jim Blake, Representative from Illinois, William Courtleigh; Tom Blake, his son, William Harrigan; the Hon. Mark Robertson, Representative from New York, Edwin Holt; Grace, his wife, Jane Peyton; the Hon. Matthew Standish, an insurgent, Cuyler Hastings; Ralph Van Dyke, corporation counsel N. Y. and N. R. R., Carlton Macy; the Hon. Tim Nelligan, representative from Pennsylvania, John Ellis. The play was admirably staged. The first act, the "amen corner" in the east corridor of the Hotel Keswick, and the second and third act representative of Robertson's hotel apartments being artistically designed. Next week, Mlle. Trentini in Naughty Marietta.

The third season of stock at the Columbia Theatre by the Columbia Players commenced to a crowded house Monday night with a presentation of Sweet Kitty Bellairs. Managers Frank B. Metcroft and Fred G. Berger have engaged a large and meritorious company for the season's work, and each week's presentation of a new bill will find a striking production, clothed in a new scenic dress. This season's stage direction is again in the charge of Edwin H. Curtis, who contributed strongly to last season's nineteen weeks of stock success. This season's company includes Henry C. Mortimer, leading man; Everett Butterfield, Frederick Forrester, Louis Morrell, George W. Barbier, Stanley James, Joseph Hazelton, Arthur Ritchie, H. C. Parker, Stephen Golding, Frances Neilson, leading lady; Jessie Glendinning, Louise Arnold, Emily Melville, Nina Melville, Carrie Thatcher, Herbert W. Parker, May Clarke, H. Edwin Seymour, Susan Kerlew, Theodore Hardy, Virginia Monceur, John Hoffman, Evelyn M. Carey, William Grant, Caroline Houston, Tom Jones, Pearly Dayhoff, Fred Beckett and Otavia Ellis. Arizona is the second week's bill.

Holy Week is accredited one of the worst weeks on the theatrical calendar. The French Opera company from New Orleans scored a brilliant success during the past week at the Belasco, appearing nightly to very large attendances, which included the President and Mrs. Taft and large accompanying White House parties on several occasions. M. Jules Layolle's notably strong grand opera organization achieved its success entirely upon its merits, they remain for a second week, opening with Samson and Delilah, to be followed by Thais, La Boheme, Faust, Herodiade, Romeo and Juliet, Carmen, and Lucia. Next week the New Theatre production of The Piper, with Edith Wynne Matthison.

The attraction at the Academy of Music for the current week is East Lynne, presented by Joseph King's company, with Gertrude Arden in the dual role of Lady Isabel and Madame Vine. Next week's attraction is The Lonely Boys in Missouri.

One of the most interesting events of Eastertide was the concert given at the Columbia Theatre Monday afternoon by the Victor Herbert Orchestra. The soloist was Madame Rimini de Cisneros.

College appearances during the current week present three of the leaders. The Princeton Tri-angle Club, of Princeton University, in their new and original musical comedy, Simply Columbia, at the Columbia Theatre Tuesday afternoon, April 25. The glee clubs from two of the New York Columbia University musical comedy, Made in India, 17, in the ballroom of the New Willard, and the Paint and Powder Club, of Baltimore, in 1492 at the National Theatre 21, the latter for the benefit of the Christ Child Society.

The opening of the baseball season and the home team winning was fame enough for William H. Fowler—the popular vaudeville business-manager of the Washington Baseball Club and well-liked treasurer of the National Theatre—but further honors were bestowed upon him that evening when he was summoned to appear and receive the master degree in Masonry, which was conferred upon him by Harmony [illegible] No. 17, F. A. A. M., at a special session in the Masonic Temple. Washington members of the 33rd and Masons of high degree who assisted in the ceremonies were Thomas O. Norris, president of the Club; William Harryman Rapley, manager of the National Theatre and club treasurer; James McAleer, manager, and Robert Greene, pitcher. At the conclusion, further honors were bestowed in a buffet luncheon.

Fifteen hundred boys and girls, including the orphans of the various orphan asylums, were the guests of the "Washington Herald" Saturday morning at a specially arranged Lyman H. Howe Travel Festival motion picture entertainment at the Columbia Theatre.

This week's excellent programme at Chase's presents E. A. Rolfe's musical set, The Leading Lady, with Mercedes Leroux, Ralph Lyon and Edward Coleman; Thomas Ferries and his English company of twelve in the Dickens comedy, Scrooge, an adaptation of that author's The Christmas Carol; the Lovenberg Grand Opera Trio; the Neapolitans; Mlle. Estelle Ward; Mlle. Marion Littlefield and Master Francesco Mannotte; Frank Morrell, the California boy; Sergeant Brennan, the English magician; Carl and Victor Pedersen, and Master's Egyptian Trained Dogs.

The Casino bill presents the Plaza Four; Regado, the cellist, assisted by Evelyn Nardi; Three Delmores; George F. Clarke and company in comedy, An Awful Night; Myers and Ferry; Weston Sisters, and Milton G. Lowe's Manikins.

At the Gayety the attraction this week is Rose Sydell and Her London Belles, followed next week by the Behman Show. The Lyceum Theatre presents Sam Sidman in The Finding Parade, which will be succeeded by the Big Burlesque Show.

Buffalo Bill and Pawnee Bill's Combined Eastern and Western Rough Rider Show made a grand parade through the streets on its opening day, for a two days' stay, on the grounds, Fifteenth and B Streets, North East. Ringling's Circus will spread their white tents on this property May 1 and 2 for four performances.

JOHN T. WARDE.

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AFTER LENT IN BOSTON

Theatres Resume Operations, but the Length of the Season Is Problematical—Benton's Gossip of Plays and Players.

(*Special to The Mirror.*)

BOSTON, April 18.—Boston theatricals have resumed their normal condition after a disturbed state of affairs, for a month in which from one to three houses have been closed at a time. Now they are all open, but it is safe to bet that to ask at any one what would be the attractions a month ahead there would be the blankest of uncertainty. Looking ahead in some places it would be hard to bet whether the season would last for two weeks or two months. Nobody is making long predictions except at the Majestic, where Lindsay Morison is going to bring his stock company as soon as the present attraction ends. The Prince of Pilsen did not keep the house closed quite a week, and the revival was ready so that the opening came 15, and it was received enthusiastically. It had been some time since Henry W. Savage had presented here this piece, which had its original production for a Summer season in Boston. Those who recall the scale of the offering then found the revival at the Majestic much more elaborate in every way. Jess Dandy has his old character, and scores the comedy success of the week. The girl elements are made very pronounced, and hence popular.

The Shubert, too, is opened, and with the return of a popular star in De Wolf Hopper in A Matinee Idol, in which Louise Dresser aids him greatly in many of the scenes. There was a specially lively advance sale, for the engagement for the Mystic Shriners of Aleppo Temple bought the house for its annual theatre night, and the demand was so great that a matinee performance was added so as to include the wives of the nobles and the members from out of town, since Aleppo Temple covers the whole State. Thus it was that the Hopper engagement starts off with a rush that assumes a big fortnight at the Shubert.

Ethel Barrymore's last week at the Hollis opened in a most successful fashion, for Holy Week was the time when her customary large following might stay away, but with the advent of Easter there was no question about the interest in the engagement. The double bill of plays by J. M. Barrie has been especially well received, and when in Alice-Sit-by-the-Fire she shows how her art as an actress has returned, it has remained for the one-act piece, The Twelve-Pound Look, to prove the feature of the engagement. In many ways this has proved the most striking play seen in Boston this season, and Miss Barrymore as the typewriter who teaches her former husband the secret of snobbishness and excessive success, she is artistic and effective. Charles Dalton is admirable as the ex-husband, and Mrs. Sam Sothern completes the picture.

Chauncey Olcott is the newcomer of the week at the Boston, opening his spring tour with the presentation of Barry of Ballymore, which is one of the most interesting of the Irish romances that he has brought here in some time. One of the chief features of the presentation is the introduction of new songs by the star, and they became instant favorites with the clientele of this house, where Mr. Olcott always has been popular.

The Aborn Opera company, at the Back Bay Opera House, gave its first genuine novelty of the engagement there in a production of Thais. Local opera goers have become familiar with the works of the traditional repertoire from Lohengrin to Lucia, but Thais had the merit of unconventionality. It had been given here in the Hammerstein regime, but only then, so that the presentation in the effective fashion that prevailed made it distinctly the most interesting feature of the season thus far. Edith Helena is here, so as to alternate the title-role with Lois Ewell, and there are a number of newcomers who had not appeared in previous works of the Aborn season, and who were made to feel decidedly at home in the presentation, which was quite elaborate generally.

This is the last week of the engagement of Frank Daniels in The Girl in the Train at the Colonial, and business keeps up to its high grade. There was a decided surprise when the two weeks' notice was given, so as to bring back here The Arcadians, for the engagement had been one of the best of the whole season, and it looked as if the stay would extend clear to hot weather. Even Holy Week saw the capacity tested, and now they say that the same cast will give the work another New York test next year.

Richard Carle has shared the prosperity for light musical attractions at the Tremont, and business has been capital ever since his coming here. The farcical elements certainly predominate and Mr. Carle makes the most of his character of the perplexed professor, and Edna Wallace Hopper, J. C. Miran and Will Philbrick are his clever and hard-working associates.

The Commuters, at the Park, sees no limit of its run in sight. Earlier in the year it was thought that The Country Boy would have a chance to come here before June, but meantime the suburbanite comedy keeps up with such good patronage that it would be foolish indeed to interrupt the run here under the present conditions. That will mean a postponement until next year.

This is the second and last week of the engagement of St. Elmo at the Globe, where excellent business continues. Martin Alsop, who now has the title-role, plays the cynic most effectively, and Leonora Bradley as the mother repeats the success which she made last year, and adds greatly to the dramatic element of the play. The Virginian is booked to follow.

John Craig at the Castle Square has been teaching Bostonians the merits of home productions. At a time when one or more of the higher priced houses have been closed with no combinations available for presentation, he has kept on his course with a Boston written play which has broken all his records for dramatic works. The End of the Bridge still has a clear course, and the one hundredth performance now seems near, as the double matinees at this house make a total of performances, not found elsewhere in an eight-week engagement. Sometime other managers will learn the terror that there are good things to be found at home without first trying the experiment of a New York trademark.

For the chief feature of the bill at Keith's this week, A Romance of the Underworld is being booked almost exclusively as the headliner. The other cards are Mr. and Mrs. Alison, Ernest Pantzer, Edwards, Van and Tierney, Cooper and Robinson, Fred Dupres, Bon and Price, and the Landry Brothers.

At the Bowdoin Square are Nat Ressler and company, Zoyarras, Julia Grey, Davey C. Emerson, Spencer and Williams, Lee Calder and Bob Manson.

The Grand Opera House has an all-negro production, headed by Black Patti, who has not sung in Boston in some time. A Trip to Africa is the medium for her songs, and John Larkins is the chief comedian.

Robie's Knickerbocker Burlesquers are the newcomers at the Gaiety this week, presenting a double bill in The Love Kiss and Reno.

At the Howard Athenaeum there is a house ollo headed by Dan Ramsay's Harmonists to supplement the Tiger Lilies Burlesquers.

The Rents Santley Burlesque company, which has appeared here with notable success earlier in the season, is now back again for another engagement, this time at the Casino.

The New Century Girls are at the Columbia with Sam Rice, and the special nights are continued, the wrestlers being featured this week.

Williard Hutchinson in A Leap Year Leap, heads the list at the Orpheum, with Jerome and Walker, Leo Beers, Imperial Comedy Trio, Garrett Martyne, and the La Tile Brothers.

An old style one-ring circus started in this week as a novelty at the Boston Arena, following the lead of 101 Ranch, which had a big week there, playing to packed houses.

Now that Henry Russell has reached the other side of the Atlantic, rumors of the newcomer at the Back Bay house are very pronounced. Tetrazzini is said to head the list, and Benet is given as a featured tenor, with just a hint that there is a hitch in the negotiations with Constantino. Greville Reache of the Hammerstein dramatic singers is engaged, and Lina Cavalieri's have come, too, but then she was announced in the programme all last season, even after it was seen that she would not cross the Atlantic. An innovation will come in, being all the works sung in French instead of in a mixture of languages.

Lucille La Verne, who was here as an eccentric comedienne in Seven Days, will be starred in Ann Boyd, which will be produced at the Shubert May 1.

Sallie Fisher, of The Girl in the Train, made a flying trip down to Sebago Lake in Maine on Sunday, so as to see if her Summer cottage there was all ready for opening for the vacation season.

It is quite probable that Rebecca of Sunnybrook Farm will jump straight to London from Boston at the conclusion of its engagement at the Hollis.

Mayor Fitzgerald received an extended report from the committee which had been examining the moving picture houses of the city for the Twentieth Century Club and the various civic houses. They had much fault to find in regard to the ventilation, the exits, and the quality of the vaudeville which was given in connection with the pictures. The fault was especially common of blocking up the entrances with signs, and there was hardly a house that did not err in this respect. Matters were not minced by the members of the committee in making their reports, and names were called out distinctly where the faults were to be discovered. Mayor Fitzgerald has taken no action in the matter; indeed, the predictions are made that he will not interfere with theatrical affairs again this season.

Harry Bruce, a young man who was arrested last week on the charge of larceny, committed suicide by hanging in his cell at the Lagrange Street station, using his suspenders for the purpose. He was well-known among theatrical men about town, for his brother was in the business. It is said that he was responsible for looting the steam yacht of Manager John B. Schoeffel, of the Tremont, some time ago.

Dr. and Mrs. Harry M. Haynes, of Brookline, are the parents of a fine boy, born last week, and named Robert Merrill, after his uncle, Robert Edeson, the actor.

A quaint will was filed in court here last week, being the first Japanese document of the sort on record in this country. It was the will of Kane Kato, the Japanese actress, who was fatally burned here about a year ago, and who had a little property here, so that administration had to be taken out. It was filled with odd verbal expressions, quite different from the wording of American wills.

Boston will certainly have one dramatic stock company for the Summer season. Lindsay Morison, who has been at Lynn all the season with a body of resident players, giving pieces that Boston never saw in stock, has secured the Majestic, and will open there May 15 with an organization headed by Eleanor Gordon, who is now on the Pacific Coast. His first bill will be The Girl of the Golden West.

There will be no change in the conduct of the Back Bay Opera House, and the directors have all signed the report which makes it positive that Henry Russell will be in charge of the policy for a third season. The year has gone through with a deficit, but it has all been made up by Eben D. Jordan, who is the president and backer of the enterprise. Next year the season will last only eighteen weeks, starting Nov. 27, just a little later than usual, and running to March 30. Additions to the repertoire will be made, and the system of exchange of artists with the Metropolitan and Chicago companies will be continued the same as this year.

George W. Wilson, for so many years the comedian with the stock company at the Boston Museum, is in town for a few weeks, and he was invited to coach the fellow members of Gilles P. Yates Council, Princes of Jerusalem, for the sixteenth degree, which was worked last week. It was a great night for the Scottish Rite Masons, and when they were told who was responsible for the work there was much enthusiasm. Mr. Wilson tried to respond in his modest fashion, but it was several minutes before the applause subsided so that he could be heard.

Gladys Klark resumes her New England tour this week at Laconia, N. H., after a brief vacation on account of Lent.

JAY BENTON.

BROOKLYN AMUSEMENTS.

Corse Payton's Eleventh Anniversary Suitably Celebrated—Coming Attractions.

Corse Payton celebrated his eleventh anniversary as a Brooklyn manager last week, and, supported by Etta Reed and the full strength of the Lee Avenue Stock company, presented The Sporting Duchess as the anniversary bill. Mr. and Mrs. Payton (Etta Reed) were the first to install in Brooklyn a stock company producing popular plays at popular prices, and when they took possession of the Old Lee Avenue Academy in 1900, and opened with The Girl I Left Behind Me, men who were considered learned in the theatrical world laughed and predicted that they would not last a month, but notwithstanding this, their popularity increased, until to-day their name is a household word throughout the borough. During the past eleven years the company has produced 500 plays and given upward of 6,000 performances. During the entire week the house was packed at every performance, and to further commemorate the occasion, beautiful silken programmes were distributed. The theatre was also tastefully decorated both inside and out. Etta Reed Payton was the Duchess of Desborough, while Corse Payton was Captain Cyrian. Minna Phillips played the Duchess, and Louis Leon Hall was the Earl of Desborough. Others in the cast were Lee Sterrett, Joseph Girard, Ethel Milton, Grace Fox, George S. Fisher, Charles Greer, Clifford Stork, and Charlotte Wade Daniels.

The Gotham Stock company presented last week St. Elmo, and was enthusiastically received by a large audience. As St. Elmo Murray Victor Browne did a clever piece of acting. Much can be said of Louise Carter as Edna Earle; her performance of the young Southern girl was excellent. Kate Woods Fiske as Mrs. Murray gave a finished performance. Aaron Hunt was played well by Tom Gunn, while the role of Caesar was capably taken care of by James Kyrle MacCurdy. Louise Gerard, a newcomer, and Evelyn Watson, the popular ingenue, were very good as mother and daughter. Others in the cast were Frank McMunn, Addison Pitt, Harry L. Fraser, and John H. Dilson, all of whom handled their respective roles in fine style. The play was handsomely staged and great credit is due Mr. Pitt, the stage director.

The Rector's Garden was the offering at the Crescent Theatre last week. Mr. Allison handled the part of Dr. Punce in fine style, as did Miss Rivers in the role of Blanche Cincleni. Arthur Buchanan as Mr. Smiley gave the usual good account of himself. Others in the cast were Joseph Egerton, Harris Thompson, Charles Schofield, H. J. G. Briggs, Daniel E. Hanlon, Isadore Martin, Theora Carter, and Joe Robinson Maywood.

The Phillip's Lyceum Stock company presented last week Thorns and Orange Blossoms. E. A. Turner as Lord Randolph Rivers played his part very well. Phyllis Gilmore as Lady Violet Rivers was also excellent.

George Evans, Honey Boy, held the stage at the Broadway Theatre last week with his Honey Boy Minstrels.

The Man from Home returned to Brooklyn last week at the Shubert Theatre, with William Hodge in the familiar role of Mr. Pike and played to capacity business.

Edward Sheldon's drama, The Nigger, produced last season at the New Theatre, was presented for the first time in this borough at the Majestic last week and attracted very large audiences despite the interference of Holy Week.

Beverly of Graustark was the attraction at the Amphion Theatre last week, with Eleanor Woodruff in the leading role.

The attractions at the burlesque houses last week were: Empire, Gaiety Girls; Casino, Washington Society Girls; Star, Marathon Girls; Gayety, The Girl from Paris.

Ten star acts, comprising a splendid bill, were presented at the Fulton Theatre last week, opened by Clifton and Carsaw, followed by the Nesbitt Sisters. Brooklyn's favorites, Mr. and Mrs. Cortes, in their laughable comedy sketch, Taming a Husband, came in for their usual ovation, and Rivoli, the Prince of Quick Change Artists, was the hit of the bill. Others on the bill were Barry and Halvan, Armstrong and Clark, Billy Watkins, the William Sisters, and Miller, Eagle and Miller.

One of the best bills of the season was presented at the Greenpoint Theatre last week, headed by the Courtney Sisters. Marie and Billie Hart came in for a generous share of approbation. Eva Taylor and company appeared in a sketch entitled Chums, which took well. Others on the bill were Clifford and Burke, Dave Ferguson, the Exposition Four, and Neuss and Eldred.

A Romance of the Underworld, a new play in three scenes, written especially for vaudeville by Paul Armstrong, was the feature attraction of a fine bill at the Orpheum Theatre last week. It is one of the most pretentious offerings ever seen in vaudeville, and is not a sketch, but a short complete play, making a distinct development in progressive vaudeville. The play deals with criminals like Mr. Armstrong's other contributions to the drama. It presents these in a manner which arouses again the sympathy of the audience. John Rice and Sally Cohen appeared in the Path of the Primrose and scored a decided hit. Others on the bill were Frank Stafford and Marie Stone, Top o' th' World Dancers, Klein Brothers and Sibyl, Lee Loyd, and Dahdus Arabs.

The attractions at the various houses this week are: Payton's, The Battle; Crescent, Arsons; Gotham, Pretty Peggy; Shubert, The Boss; Broadway, The Arcadians; Amphion, Happy Hooligan; Majestic, Two Women; Montauk, Where the Trail Divides.

CHARLES J. RUPPEL.

PHILADELPHIA.

After Dullness, the Theatres Show Good Patronage—New Vaudeville and Picture Houses.

PHILADELPHIA, April 18.—After two weeks of unusual dullness the theatres have taken on another lease of life, and a number of new dramas are at the local playhouses. Plans are already being discussed for next Fall, and the present season, which is rapidly drawing to a close, will terminate with the presentation of some very meritorious attractions.

This week the new plays include Henry Miller in The Havoc at the Broad, Robert Hilliard in a revival of A Pool There Was at the Forrest, the Mask and Wig Club of the University of Pennsylvania in The Innocents at the Chestnut Street Opera House, Fritzi Scheff in Victor Herbert's new musical opera, Mademoiselle Rosita, at the Lyric; the initial performance of Behind the Scenes, Margaret Mayo's new show at the Walnut; The Fourth Estate, by the Orpheum Players at the Chestnut Street Theatre, and A Broken Idol at the Grand Opera House.

Madame Sherry was billed for the rest of the season at the Forrest, but last week the management suddenly announced that it was in its final week, and William Norris was substituted for Edwin Stevens in the leading comedy role.

The Forunte Hunter's brilliant success still continues, and this wholesome play is booked for some time yet to come at the Garrick. A slight change has been made in the cast, and Clifford Hippie is now taking the part of Henry Kellog. Madamoiselle Rosita has been given a thorough overhauling since its production in Boston, and if it takes it will stay here for a month. The New Theatre company is not going to disband immediately and will make a tour for a month. When in Philadelphia it will play at the Lyric in The Piper.

Considerable interest was attached to the production of Behind the Scenes because of the success of Baby Mine by the same players. The leading male role is played by William L. Abington, an English tragedian, who has the reputation of playing the part of the villain more times than any other actor. Edna Baker, a young actress of considerable promise and personal charm, has the chief feminine part. Miss Baker made her debut in this city about a year ago in The Penalty, which was played at the Garrick.

The Fourth Estate will be played by the Orpheum Stock company for several weeks, and a great deal of credit is due Manager Grant Lafferty for producing it. Philadelphians were promised this play last season, and this season it was understood that it would be presented at one of the Shubert theatres. Unfortunately its popularity was so great that the original company have not gotten here yet, and if it was not for the Orpheum Players it is doubtful if any production of this play of newspaper life would have been given at a local playhouse this season.

101 Ranch came here this week with its retinue of cowboys, cowgirls and bucking broncbos, much to the delight of young Philadelphians. Buffalo Bill will be here next week, to be followed shortly by Ringling Brothers' Circus.

Last week was very quiet in local theatrical circles. There were no new plays here, with the exception of Grumpstark at the Grand, The White Sister at the Chestnut, and The Volunteer Organist at the National. This week's attraction at the latter theatre is The Parish Priest. Three of the downtown houses were dark, the Walnut, Lyric and South Broad.

Keith's had an excellent bill for Holy Week. Augusta Close, who has a number of relatives and innumerable friends in this city, played the piano and sang several of her popular character songs. Andrew Mack sang his catchy Irish songs, and included the famous "Moon" melody, while Professor Nat Braham, for the first time in this city, introduced his remarkable trained seas, which did all kinds of unusual stunts. They made a great hit here and took a prominent part on a very excellent vaudeville programme.

The operatic season was brought to a close on Tuesday night of last week, with a wonderfully impressive production of Parsifal, staged at the Metropolitan Opera House before a double capacity house. The regular series by Mr. Dippel ended with Quo Vadis, but Parsifal was produced in superb style by the Gatti Casazza troupe. Carl Joern was the Parsifal, Pasquale Amato the Amfortas, and Olive Fremstad the picturesque and seductive Kindry. The rest of the cast was excellent and the scenic effects were perfect, in fact, imposing. Alfred Hertz led the orchestra.

Next week the Aborn Opera company will be here for two weeks, and on April 27 Maritana will be given by the Philadelphia Operatic Society at the Academy of Music.

Two new theatres to be devoted to vaudeville and moving pictures will shortly be erected in Germantown and Frankford at a cost of $75,000 each.

J. SOLIS COHEN, JR.

RECORD OF DEATHS.

John E. Waller, of Waller and Magill, died at the Long Island State Hospital in Brooklyn, N. Y., April 10, after an illness of two years. Mr. Waller had been in the theatrical business for many years. He leaves a widow, professionally known as Alice Magill.

Henry D. Byers, aged fifty-five years, died in San Francisco, March 31. Mr. Byers' last engagement was with Wilton Lackaye in The Boss-man, three years ago. He was for a number of years connected with the Belasco and Mayer enterprises in California, playing at the Alcazar Theatre, San Francisco, and on tour with Wilie Whittlesey and The Dairy Farm, under their management. Mr. Byers had been for many years a member of the dramatic profession. He was a charter member of the Actors' Order of Friendship, having been in the order over thirty years. He was also a member of the Actors' Fund. He leaves a widow, Alta Perry Byers, and one son, Glen D. Byers.

Dr. Roderick MacLean Sanger, brother of the late Frank Sanger, died suddenly at his home in East Orange, N. J., Sunday. He had for many years been professor of mechanical dentistry in the New York College of Dental and Aural Surgery. He was fifty-four years old.

Lady Halle (Madame Norman Neruda), the noted violinist, died in Berlin, Germany, April 15, at the age of seventy-two years. She was born in Bruna, Austria, in 1840, married Ludwig Norman, who died in 1885, and afterwards married Sir Charles Halle, who died in 1895. She visited this country for a concert tour in 1899.

Died

BELASCO.—Abraham Belasco, in San Francisco, Cal., April 11, aged 80 years.

BYERS.—Henry D. Byers, in San Francisco, Cal., March 31, aged 55 years.

CAMPBELL.—John T. Campbell, at Cedar Rapids, Ia., April 10, aged 44 years.

JUDIC.—Anna Judic, in Nice, France, April 14, aged 60 years.

LIPMAN.—Alvah S. Lipman, in New York, April 5, aged 57 years.

NERUDA.—Madame Norman Neruda (Lady Halle), in Berlin, Germany, April 15, aged 71 years.

PATTERSON.—On April 13, Frederick G. Patterson. Services were held Saturday at "The Funeral Church," 241 West 23d St. (Frank E. Campbell Building). New Haven papers please copy.

SANGER.—Dr. Roderick MacLean Sanger, in East Orange, N. J., April 16, aged 54 years.

SCHINELLER.—Theodor Schineller, in Brooklyn, N. Y., April 15, aged 52 years.

TRAFTON.—William B. Trafton, a California pioneer, and beloved grandfather of Mrs. Joseph H. Redman (Minna Perry) and Clinton P. Perry, died at Central Islip, N. Y., April 5, 1911.

WALLER.—John E. Waller, in Brooklyn, N. Y., April 10.

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LAST TWO WEEKS
DAVID BELASCO Presents
FRANCES
STARR
IN EUGENE WALTER'S GREAT PLAY
THE EASIEST WAY

THE STOCK COMPANIES.

Great Activity in Preparation for the Summer Season—Personal Chat.

Frederick Wallace, now with William Gillette's company, has been engaged as stage-manager by James Neill, for his Summer season at St. Paul, Minn. This will be Mr. Wallace's fourth season in St. Paul.

The Hudson Theatre, Union Hill, N. J., will open its second stock season May 1. Edward Lynch will again be leading man and others in the company will include Allen Butler, Anne Leonard, Frances McGrath, Walter Dickinson, Thomas McGrane, Homer Miles, Frank McCormack, Charles S. Abbe, Bernard J. McOwen, Viola Fitzgrath, Lambert Dickinson, and Leonie Fitzgrath. Jane Cowl will join the company as leading woman on June 26. Miss Cowl, who closes her season in The Gamblers, Saturday night, April 24, will immediately thereafter sail for Europe, but return for the week of June 26. Till her return Elsie Esmond will head the organization.

The Schiller Amusement company have completed arrangements to present the Schiller Players at Norfolk, Atlanta, and Birmingham during the Spring and Summer. David Belasco's The Girl of the Golden West will be the opening bill, followed by recent New York successes. The people engaged for the three companies are: Birmingham.—Nora Shelby, Mabel Griffith, Marie Garyber, Carey Hastings, Ida Thomas, Clifford Bruce, John Todd, Forrest Seabury, Willard Dashiell, George W. Carleton, Harry D. Beaumont, Ray Gordon, Harry Thomas, stage director; H. C. Fourton, manager; opening April 17. Atlanta.—Helen Scott, Dorothy Dalton, Caroline Harris, Jeannette Miller, Richard Thornton, Augustus Collette, Frank Darien, Harry B. Stafford, Rollo Lloyd, Elbert Benson, J. H. Doyle, stage director; Edward R. Ernst, manager; opening April 24. Norfolk.—Marion Ruckert, Grace Young, Jimme Jimmerson, Isabel O'Madigan, Louis Kimball, Henry W. Hicks, Harry Kennedy, Lynn Overman, Howard Sidney, W. A. Whitecar, Cecil Owen, stage director; Henry Pierson, manager; opening May 1.

Something new in the way of a Summer stock season is planned by Kathryn Kidder and Walter Hampden for M. E. Wolff's Lyceum Theatre, Rochester, beginning Monday, May 1. Miss Kidder and Mr. Hampden will have a company in which there will be no leading man and leading woman, or rather in which there will be several of each, it being the intention to pass the big acting plums from one player to another, as was the habit in the palmy days of stock, so often written about. Furthermore, these ambitious actor-managers will cast out into the troubled waters of new productions with the purpose of finding some prizes for touring the next season. At least three plays by well known authors will be launched. The company will be christened the Lyceum Players, and besides Miss Kidder and Mr. Hampden will include Sheldon Lewis, R. Peyton Carter, Hannam Clark, Lawrence Eyre, Will Hutchins, Edward Longman, John Marchant, Edgar Miles, Ina Brooks, Mrs. Vanderhoff, and Mabel Moore. Madame Sans Gene has been selected as the inaugural bill with Miss Kidder in the title-role, a part she essayed in English. Sheldon Lewis will play Napoleon, Mr. Hampden contenting himself with the less important role of Lefevre. But Hamlet will come along later and Mr. Hampden will impersonate the Melancholy Dane, a part he played in London in the company of H. B. Irving during the latter's illness. Miss Kidder will give way to Miss Moore as Ophelia. The Lyceum Players will be unusually well equipped with scenery, properties, etc. Wilfrid Hollland, long David Belasco's chief of staff in the producing department, has been selected as stage manager and artistic director, and he has collected carloads of accessories with which to begin the season.

John B. Mack, who recently finished a season with the King Stock company of Lancaster, Pa., has signed with Reuben Appel for light comedy roles for the Majestic Stock company, Utica. Edna Brothers has been engaged for leading business with the same company.

AMUSEMENTS THE COUNTRY OVER

ALABAMA.

MOBILE.—THEATER (J. Tannenbaum): The Three Twins, with Victor Morley and Bessie Clifford 16, 17; excellent co. to large business.——LYRIC (Gaston Hendrix): Mordant-Atwell Stock co. in Merely Mary Ann 17.

ARIZONA.

BISBEE.—ORPHEUM (L. J. Overlock): The National Stock co. 2-8; fair co. in The Girl and the Gambler and The Convict's Daughter; fair business.

ARKANSAS.

FORT SMITH.—GRAND (W. H. Shaw): The Grand closed their first week as a vaudeville house 8, having played to crowded houses. Pernell and Halliday, Ardell Brothers, McCauley and Cantwell, Alpha Troupe, George Bandy, Mabel Dorr 10-15.——ELECTRIC PARK AUDITORIUM (G. J. Mack): The Clansman 31; poor attendance. Paid in Full 6, 7 to good business.——LYRIC (C. L. Carroll): Ben Clark, Ward and Burton, Kennedy Trio, Madam Kelly, May and Jean Dalto, Press and co., Lyriscope 3-8 to excellent business.

HOT SPRINGS.—AUDITORIUM (J. Butterfield): Madame Sherry 4; enjoyed the banner house of the season. Paid in Full 15.——NEW PRINCESS (J. Frank Head): A good bill includes Marie Dorr, Alpha Troupe, Waterbury Brothers and Tenny, Bandy, and the Stanley Quartette 10-15; splendid business.——LYRIC (R. Hale): Madame Teller, Ben Morton, Dalto, Press and co., and Three Musical Coattas 10-15; business continues good.

FAYETTEVILLE.—OZARK (W. D. McNair): The Climax 4; Paid in Full 4; both did good business. Madame Sherry 7; best musical attraction of season, to topheavy house.——UNDER CANVAS: The Dixie Minstrels 15.

LITTLE ROCK.—CAPITAL (Fred Pernell): Madame Sherry 5, 6; excellent, to S. R. O.——KEMPNER (A. M. Ybanez): The Little Minister (local) 1.

PINE BLUFF.—ELKS' (C. E. Philpot): Madame Sherry 3; fine performance; capacity; closed the house for the season.

CALIFORNIA.

SAN FRANCISCO.

Max Figman Continues to Please — Mark Dressler's Second Week at the Savoy.

Ruth St. Denis opened at the Columbia 3 in her Oriental dances, with a number of foreigners to assist her.

The Alcazar has continued The Old Curiosity Shop for another week because of the favor that it has won. Max Figman still remains as the star of the play, and next week will be seen The Marriage of Kitty.

At the Princess on afternoon 4 there was a benefit for the Hospital for Consumptives, and talent was tendered from all the theatres.

Frederick Warde came again as tragedian after an absence of some years. He gave us Julius Cæsar at the Central, that being the only available house at present. With him are Arthur Dahl, W. Bruner, E. D'Olse, Earnest Warde, John Burke, W. Carruthers, H. C. Barton, Holland Hudson, D. C. Percival, John Kennedy, Sr. Halbert, W. Lorens, Henry Travers, Miss Meretin, Mr. King, Miss F. Going, and Helen Hilton.

Merle Dressler is in her second week at the Savoy in Tillie's Nightmare, drawing good houses, that is a scream from start to finish. Low Dockstader comes next with his minstrels.

At the Orpheum Burr McIntosh and Mr. Gilfoyle-Water are the headliners, while the Empress has DeHaven and Sidney's Matinee Girls and the Long Acre Four. American still retains the Armstrong co., and Jim Post has moved out to the Wigwam.

Richard Hotaling, the millionaire actor, is giving The Melting Pot at Oakland, with Miss Stewart leading woman. Von Warlich, the basso, is giving song recitals, with Uda Waldrop at the piano.

Kolb and Dill are still litigating in court about Lonesome Town. The hearing has been postponed two weeks. A. T. BARNETT.

LOS ANGELES.

Peace on Earth Resembles The Old Homestead —Walter Gilbert Made New Friends.

Mr. Lawsbe's new play, Peace on Earth, had its initial staging at the Belasco Theatre March 27, and is a quiet portrayal of folks and scenes in the Kentucky mountain region, somewhat akin to The Old Homestead and Shore Acres; simply and delightfully rendered. The story is built around a family difference between the Gilberts and the Sanders, and in which Sheriff Reuben Gilbert is the central character. There is a post-office robbery investigated by a Federal inspector, who of course falls in love with Reuben's daughter Mary, and the robber turns out to be Sheriff's son, and to complicate matters it seems that Sheriff Gilbert has for some time been courting Sander's sister. McKee Rankin created the character of the blunt old sheriff, and it was a splendid creation, for which he has been highly praised. A capital portrayal was that of Mary Gilbert by Helene Sullivan, who is always letter perfect and most conscientious in every role assigned her. Roberta Arnold, a new member, acquitted herself admirably in the part of Daisy Griffin, a mountain girl. Lewis Stone found a congenial role in that of the Post-Office Inspector. The cast is a long one, and every member enjoyed a fitting role, in which he and she received hearty applause. To Mr. Brunton, the scenic artist, great and unstinted praise is due, and to William Bernard for the perfect staging and harmonious results every credit. Mrs. Dane's Defense will follow.

Wildfire at the Burbank 2-8 is more than ordinary good entertainment as the week's heavy patronage testified. Looking over the cast of characters one finds nearly a brand new roster, which all goes to create interest. David Hartford is found in a lighter role than is usual, that of Fred Sanderson, an automobile enthusiast, and his portrayal is commanding, as is everything he does. Sydney Ayres made quite a decided impression cast as John Garrison, lover of horses and striver for the hand of Widow Barrington. Bertie Ainsworth, an amusing Englishman, could not have found more capable hands than those of Howard Scott. Frank Camp again was cast as the villain, if John Duffy, the bookmaker, might so be termed. Peter Lang found a most congenial role in that of Matt Donovan, a horse trainer. Walter B. Gilbert, who has just joined the co., made an impression as Chappie Raster, the colored jockey and counter to him, Charles Hampton received many a hand for his cleverness in bringing forth the character of Bud, the stable boy. Fanny Tantis made much of her colored role, that of Hortense Green. Ida Adair cast as Mrs. Barrington, the widow and owner of the Duffy stables, won a deal of praise and made a decided hit. Every one is buying tickets for next week's production of Arsene Lupin, which has been well heralded for some time.

Olga Nethersole is at the Majestic 3-8, playing to fairly good business in The Redemption of Evelyn Vaudray. The Climax will fill out 9-15.

Frank Belcher and wife are in the city, stopping at the Alexandria Hotel. Mr. Belcher's visit here probably has to do with Miss Nethersole and her new play, Lady Beatrice.

Percy Bronson, well known on local boards, will join the Ferris Hartman co., filling the place of Walter De Leon, who is to star in his own creation, The Campus.

Florence Reed is coming back to the Belasco stage, and will appear in Mrs. Dane's Defense next week. Miss Reed always was a great favorite locally, and her reappearance will be cause for a hearty reception on her opening night.

C. William Kolb, of Kolb and Dill fame, and his co. of six is due shortly at the Orpheum. By the by, the New Orpheum is rapidly approaching completion, and it is known that the opening night will be May 29, for which already there are strings being pulled for seats and boxes.

Several Pantages' turns will appear at Clune's Pasadena theatre the coming week, and will undoubtedly prove an added attraction for Pasadena's new theatre. DON W. CARLTON.

OAKLAND. — MACDONOUGH (H. B. Campbell): Francis Wilson in The Bachelor's Baby 3-8; excellent production, to good attendance. Frederick Warde 10-15.——LIBERTY (H. W. Bishop): Richard Hotaling, supported by Bishop's Players, presented The Melting Pot 3-9; greatest production ever given here at popular prices. Mr. Hotaling exceptionally clever; made immense hit. George Webster, Henry Shumer, and Elizabeth Stewart gave best performances of their careers; house packed at every performance. The House Next Door 10-15.——ITEMS: William Kolb is playing a comedy sketch at the Orpheum, and is causing convulsions of laughter.——Henry Hall, new leading man for the Liberty Theatre, has arrived from the East and will make his initial appearance 10 in The House Next Door.

RIVERSIDE.—LORING OPERA HOUSE (F. C. Nye): Richard L. Jose in Silver Threads March 29 pleased good house. The Man on the Box 31; Ruth St. Denis 20. Blanche Ring in The Yankee Girl 26.——ITEM: Manager Nye has concluded an arrangement to book engagements by Cort's Northwestern Theatrical Agency. He is considering introducing a vaudeville circuit and is trying out one vaudeville number with pictures when no theatrical offering is on. Ruth Wentworth, singer and dancer, was at the Loring March 25-2; Miss Teddie La Due in costume songs and dances 3-8.

FRESNO.—BARTON OPERA HOUSE (R. O. Barton): Madame Sherry March 27 to S. R. O. The Climax 30; fair performance to fair business. Low Dockstader's Minstrels 6. The Girl from Rector's 8.

PASADENA.—NORTON (R. H. Norton): Richard J. Jose in Silver Threads March 28 pleased small house.——CLUNES (Campbell and Pollard): Head a good vaudeville bill interspersed with motion pictures 2-8.

MARYSVILLE.—THEATRE (F. C. Atkins): Madame Sherry 4 pleased good business. The Climax 5.

COLORADO.

COLORADO SPRINGS.—GRAND (S. N. Nye): Ruth St. Denis and co., presenting foreign dances, March 28, received good patronage; attraction scored heavily. Al. G. Field's Minstrels 1 received good business. The Bachelors 13. Madame Sherry 16. William H. Turner in Father and the Boys 17.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yates): The La Zern co. 2, 3 pleased very good houses. Pictures 5-8 to fair business. Bachelor's Honeymoon 20.

CONNECTICUT.

BRIDGEPORT.—PARK (Shea Theatres Co.): John Hyams and Leila McIntyre, who were very popular as vaudevillians here, made pronounced success of The Girl of My Dreams 7, and the chorus was a pleasant surprise. Seven Days (return) 8 suffered from Lenten abstemiousness. Green Stockings 12 was delayed in curtain rise by what was stated from the stage to be a shortage of stagehands, though why this should have affected the first act is hard to say. Margaret Anglin made the youthful spinster's role convincing despite its improbability; business was poor. Madame Sherry 13-15 was promised with an original co., but a switched booking gave us a "just-as-good" cast instead. Scenes of Sunnybrook Farm 17. The first venture of the present lessees into motion pictures occurs 19, when Paul Rainey's views of Arctic animal life will be shown.——POLI'S (L. D. Garvey, res. mgr.): Seldom's Living Statuary was the headliner 10-12. Other acts included Homer Miles and co., in A Side Street, Willette Whittaker and Wilbur Hill, Nellie Brewster and Amsterdam Quartette, the Balsars, and Duff and Walsh. Six Kirksmith Sisters and Spadoni are billed for 17-22.——ITEM: It was baseball week 10-15 and the local leaguers, the factory teams and the local fans were out en masse. The house was decorated to welcome the sphere jugglers and one of the team of Kenny and Platt wore a Bridgeport Baseball Club uniform.

WILLIAM P. HOPKINS.

NORWICH.—POLI'S (J. W. Rusk, res. mgr.): The Village Postmaster 10-15 drew fairly large audiences, the attendance being, of course, smaller on account of Holy Week. Ramsey Wallace, the new leading man, proved himself a good actor and his appearance in other roles will be awaited with interest. The rest of the cast was made up of the favorites of the co. and all acquitted themselves admirably. The scenery and mechanical effects elicited much praise.——ITEMS: Harry Bedlee, the very efficient stage-manager of the Poli players, retired from the co. this week and returned to New York. He will be greatly missed by both the co. and the public.——Lawrence Dunbar and his wife, Sue Fisher, who have established themselves as great favorites with the Poli patrons, also end their engagement this week. They have since the opening of the season played a great many parts and played them all well, and have made many friends in Norwich, both on and off the stage.—Next week, Northern Lights.

MERIDEN.—POLI'S THEATRE (Thomas Kirby): Richard Carle 1 to a large and well-pleased audience. The Girl of My Dreams 5 pleased large audience. Honey Boy Evans pleased a large audience 7 with his minstrels. Dorothy Donnelly in Madame X 13 to large business. At the Old Cross Roads 14, 15 to good business. Virginia Harned 18. Lillian Nordica 19. Mary Mannering 20.

WATERBURY.—POLI'S (Harry Parsons): The Girl of My Dreams 8 pleased large audience. Dorothy Donnelly and co. in Madame X 12; two performances, to good business. Margaret Anglin in Green Stockings 13. The London Follies 14, 15. Rebecca of Sunnybrook Farm 18, 19.

WILLIMANTIC. — LOOMER OPERA HOUSE (John H. Gray): Hoyt's Musical Comedy co. 6-8 in The Mascot, Erminie, and Olivette; pleased S. R. O.; Ben Lodge, Herb Webster, and Pearl Evans deserve special mention. Paid in Full 20. The Parish Priest 28.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): Motion pictures 9 to good business. Benefit for St. Mary's Hospital 11, pleased capacity house. Virginia Harned in The Woman He Married 19.

MIDDLETOWN. — MIDDLESEX (Henry Engel): Douglas Fairbanks in A Gentleman of Leisure 19.

GEORGIA.

MACON.—GRAND (D. G. Phillips): Herbert Thayer in The Man on the Box March 9 failed to draw. The Fortune Hunter 7, 8, with matinee; one of the best comedies of the season; deserved better patronage. Beverly 14, 15.

DUBLIN.—OPERA HOUSE (H. P. Anderson): The Man on the Box 4.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall): The Squaw Man 6, 7; good co.; very realistic portrayal of life in the Far West. Dr. Jolly, hypnotist, 10-15. The Spendthrift 15, 16. A Winning Miss 17. Paul Gilmore 20. Old Homestead June 13.——TURNER: Stock co. 3-8 in Under the Lion's Paw, The Gypsy Girl's Sister 6-8; very good co. and business.——ORPHEUM (Flynn and Swor): Pictures and team work; good bill and business.——IDEAL (Flynn and Swor): Good pictures; packed houses.——The BIJOU, LYRIC, ISIS: All doing well.——NEW BOSE: Continues to draw S. R. O.

NAMPA.—OPERA HOUSE (R. R. Elver): The Squaw Man 8; fairly well received by a small house. The Spendthrift May 17. Paul Gilmore 27. The Old Homestead June 14.——ITEM: The Unique and Orpheum continue doing good business; a change of the musical feature at the Orpheum drawing especially well.

ILLINOIS.

OAK PARK.—WARRINGTON (George M. Gatts): Grace Hayward Associate Players 10-15 in Two Orphans; fine; capacity. The Squaw Man 17-22. Mary Hill added to her popularity in giving an excellent interpretation of Henriette. Dorothy Redding was a favorite, and throughout all the tears and sympathy due the blind Louise, Laurette Allen could not be excelled in the difficult role of La Frochard. Olive Kackley had excellent opportunity as Marianne, and was fine. Harry Scott was finished in his work, and was the real Jaques. Charles W. Dingle as Chevalier De Vadrey was up to the standard of his usual good work. Chester Wallace was the capital villain, and gave an artistic Marquise De Presles. Lew Welsh broke the pathos with his comedy as Picard. Eugene McGillian was touching in the role of Pierre. Robert Jones was worthy of confidence and reverence as the Doctor. David Marlowe as Le Fleur was good. Margaret Cecil was dignified as the Countess. The support and minor parts well taken. The performance was given with the seven sets, and the settings were among the best the Warrington has had this season—everything first class—all for which great credit is due Eugene McGillan.

AURORA.—GRAND (Charles Lamb, res. mgr.): The Gay Morning Glories 7 (return) to good business. Madame Sherry 10. The House Next Door 19. Paid in Full 20.——STAR (Frank Thielen): The Daly Stock co. in repertoire standard plays. The East Lynne and In the Name of Time 5-8 to very good business. Next Week: Under Arizona Skies.——FOX (J. J. Rehrens): Quaker City Four, Billy Chance, "Frankie," trained pony; Cummings and Thorton, Kreator, Al. Harrington, Helm Children, Bennington Brothers, Newell and Niblo, Gust. Henderson, Delmar and Delmar, Harry Bloom, Gilmore Sisters and Brighton, Four La Delles; very good bill and liberally patronized 8-9.

PEORIA.—MAIN STREET (E. C. Burroughs): Harvey Stock co. 9-15, presented A Winning Hand to large business; fifth week of co.; well liked. The Parish Priest, combined with vaudeville, 16-22.——MAJESTIC (Henry Sandmeyer, Jr.): The House With the Green Shutters 9-15; good business. Ian Robertson in The Passing of the Third Floor Back 16, 17. Tyrolean Singers 19. Ben-Hur 17-19. The Arcadians 20.——ITEM: The Orpheum, Peoria's new vaudeville house, will open 24. It will be one of the finest vaudeville theatres in the West.

QUINCY.—EMPIRE (W. L. Busby): Morgan Stock co. 2-9 drew large and well-pleased houses. Plays: Under Arizona Skies, Big Hearted Jim, The Banker's Daughter, A Southern Rose, The Boss of Z Ranch, Midnight in Chinatown, A Struggle for Gold, The Breckenridge Stock co. 18-22 (except 17, 18). Carleton Ousid 17, 18 (Elks' production). Al. H. Wilson 23. Grace Baird Stock co. 24-27. The Midnight Sons 28. The House Next Door 30. Henry Kolker May 1.

ELGIN.—STAR (Thielen and Prickett): Sherman Stock co. 10-15 in standard repertoire plays; business continues good, and the co. has made a fine impression here.——GRAND (Thielen and Prickett): Vaudeville 10-15. Madame Sherry 17.——ITEM: Robert Sherman, who owns the stock co. bearing his name at Elgin and Rockford, and who was operated on recently at the hospital in Rockford for appendicitis, is improving slowly.

GREENUP.—EWART (Elston and Eckard): Dan Cupid March 25 pleased good-sized audience. Royal Slave 31; good, to small attendance account of heavy rain. Hans Hanson 14.——ITEM: Claude Elston and C. M. Eckard have leased the Ewart Theatre for one year, and will play one-night stands exclusively.

MONMOUTH. — PATTEE OPERA HOUSE (H. B. Webster): Miss Nobody from Starland 2; large and appreciative audience; Bertie Beaumont was a favorite. Mrs. Herbert L. Flint 17-22.——LYRIC (Blume and Richardson): Vaudeville and pictures 10-15 pleased crowded houses.

PRINCETON.—APOLLO (E. L. Belden): Miss Nobody from Starland March 31; capacity business; entire co. gave excellent satisfaction. Olive Vail was out of the cast on account of sickness, and Aileen Murphy gave a very creditable performance.

DIXON.—OPERA THEATRE (Starin and Baker): Frank E. Long Stock co. 3-9, presented Thorns and Orange Blossoms, Mother Lena Rivers, The Bowery Girl, and The Parson's Wife.

STREATOR.—PLUMB OPERA HOUSE (J. R. Williams): Daniel Boone on the Trail 2; fair, to poor business. Girl of the Mountains 8; fair attendance. Dave Lewis 29.

CHAMPAIGN.—WALKER OPERA HOUSE (S. Kahl): Sweetest Girl in Paris 4; good co., to a fair house. Katie-Did 5; fine co. and pleased a packed house. Madame Sherry 14.

ROCKFORD.—GRAND (Hugh Flannery): U. T. C. 5, matinee and evening; good houses. The Great Name 7 pleased a large audience; the hit of the season.

TAYLORVILLE.—ELKS' (Jerry Hogan): Culhane's Comedians 17-22. The Dudley Stock co. May 1-6.

CANTON.—GRAND OPERA HOUSE (J. W. Gosnell): In the Bishop's Carriage 11, matinee and night; excellent co.; good business.

INDIANA.

INDIANAPOLIS.

Montgomery and Stone Drew Capacity Houses —Stock Attractions for English's and Park.

Montgomery and Stone delighted capacity houses in The Old Town, which closed the season at English's 6-8. A Summer season of popular vaudeville and pictures opened 10.

Madame X, with Adelaide Dunlap, Robert Ober, Howard Gould and others, played to good business at the Shubert Murat throughout the week 3-8. Forbes Robertson in The Passing of the Third Floor Back 13-15. May Irwin in Getting a Polish 16. Harlequin Club, of Purdue University, in The County Chairman 20 (amateur). Sheffield Choir and the Cincinnati Symphony Orchestra 21, 22.

Rose Melville opened to large houses in Sis Hopkins at the Park 10-15. She closed the regular season, and on 17 George Arvine and his associate players will open a Spring and Summer season of stock in The Man on the Box.

At Keith's Grand 10-15 Alice Lloyd was the charming little headliner. Flo Irwin, Palfrey and Barton, Dorothy Kenton, McCormick and Wallace, Van Cleve, Denton and Pete, Stewart and Marshall comprised the bill. Owing to a wreck near Kansas City Miss Lloyd failed to reach Indianapolis in time for the Monday per-

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BENJ. J. SHUSTER

MIRROR correspondent at Selma, Ala., for the past 25 years.

formances, which was a keen disappointment to two large audiences.

Addison F. Miller, manager of English's, with his wife and two children, left 9 for his Summer home near Columbus, O., to remain until Fall. PEARL KIRKWOOD.

MARION.—INDIANA (O. G. Murray): Madame Sherry 11 was presented to an audience that filled the theatre to completion; the S. R. O. sign being in evidence before the rise of the curtain. Special interurban cars brought parties from Kokomo, Anderson, Bluffton, Wabash, Alexandria, Fairmount, Warren, and Gas City. As Yvonne Tessie Coste was an immediate favorite, and Edward Favor as Theophilus Sherry never let the comedy lag for an instant. The other parts were well taken; costumes and scenery excellent. A special orchestra carried by the attraction contributed largely to its success. The Nancy Boyer Stock co. 17-22. McLean Stock co. 24-28. Sweetest Girl in Paris 29. Field's Minstrels May 1. K. of P. Minstrels 4 (local). The Lion and the Mouse 9. ——ITEMS: The La Marr Stock co. closed at Kokomo 8.—Merle Elliott, who joined the co. here, returned to her home here 9.—O. G. Murray and wife, of Richmond, occupied a box at the Madame Sherry presentation.—Percy Hollowell and Harry Wilkinson left 8, to join Barnum and Bailey Circus at New York.—Wallace's Circus is billed for appearance here May 6.—The local Elks installed the new officers and initiated a class of twenty, followed by a social session 6.—A special degree team gave the work which was pronounced the finest exemplification ever seen here. Two more classes of twenty each will be taken in 13, and twenty with social sessions.

GOSHEN.—JEFFERSON (Harry G. Sommers): A Bachelor's Honeymoon 5; very poor performance, to small attendance. As Told in the Hills 6; slim patronage. Kellogg-Haines Singing Party 10 canceled. The Goddess of Liberty 15. Madame Sherry, with Tessa Costa and Edward Favour, May 5. His Uncle from India (local) June 6.——ITEMS: Rogers' Band Park, third preliminary season opened at skating rink 7.—A traction carload of theatregoers went from here to Elkhart 7 to see The Sweetest Girl in Paris, with Trixie Friganza, Alex Carr, Frederick V. Bowers, Cathryn Rowe Palmer, Dorothy Brenner, Zoe Barnett, Mace Ronville, and Edgar Murray.—John Stahlnecker, of this city, who will on May 1 become lessee and manager of the Irwin Opera House, succeeding Franklyn Fox, has leased the Empire Theatre at Watertown, Wis., which he will open 18. Mr. Stahlnecker's nephew, Allen H. Barnes, of Albany, N. Y., will be the local manager at Watertown.—The sixth regular season at the Jefferson will close June 6. It has been the most successful, financially and artistically, in the entire history of the playhouse.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): Edward Terry in Sweet Lavender 6; to small house; excellent work; deserving liberal patronage. As Told in the Hills 7. Katie-Did 15. May Irwin in Getting a Polish 17. Billie Burke in Suzanne 21. The Cowboy and the Lady 13, 14.——AUDITORIUM (Harry G. Sommers): The Bachelor's Honeymoon 4; fair satisfaction, to light business. The Sweetest Girl in Paris 8 pleased two large houses; good co. and piece well staged and elaborately costumed. Madame Sherry May 3.——INDIANA (Thomas Moss): Indiana Theatre Stock co. in Such a Little Queen 2-8. Under Two Flags 9-15. Tempest and Sunshine 16-22; business good.

MUNCIE.—WYSOR GRAND (Moore Circuit): Don't Lie to Your Wife 3. Six Hopkins 8 pleased two good houses. Madame Sherry 10; fine co.; S. R. O. Peck's Bad Boy 13.——STAR (Ray Andrews): Lamb's Manikins, Tenge and Daniels, the German Counie, the Four Gardiners, and Princess Regina.——ITEM: Haydn Gunter, the Welch violinist, of Muncie, has purchased the Theatarium at Portland, Ind.

RICHMOND.—GENNETT (H. G. Sommers): Seven Days March 31; very good co.; pleased large house. McNavin Stock co. 3-8; fair co.; good business. Plays: Way of the World, In Idaho, Price of Silence, Secret Enemy, Camille, The Traitor, The Newlyweds and Their Baby 20. Ben-Hur 4-6.

ANGOLA.—CROXTON OPERA HOUSE (Charles Klyn): The County Sheriff 6 pleased poor house. Passing of the Third Floor Back 20. The Lion and the Mouse May 11.

IOWA.

DES MOINES.

Some Attractions to Come to Foster's—Frances McHenry Pleased.

Foster's Opera House was dark all week in one of the lightest periods in the present season, 9-15. The next attraction is The Rainmaster 16. The Arcadians 18. Francis Wilson 20. Henrietta Crossman 22. A girls' intercollegiate glee club contest will be held 28 between Drake, Ames, Simpson, and Highland Park colleges.

Announcement was made last week that Sarah Bernhardt is positively coming to Des Moines. The date may be set for June 15, though it is possible that it may be two or three weeks earlier.

The Melting Pot was given by the Princess Stock co. during the past week. Frances McHenry appeared as Vera, Corliss Giles as David, Thomas Reynolds as the German orchestra director, Emma Salvatore as Baroness Revendal, Fraunie Fraunholz as Quincy Davenport, and Aldrich Bowker as Mendel Quixano.

The Chinatown Trunk Mystery was the bill at the Grand for the first four days of the week, including a Sunday matinee 16.

What Every Woman Wants was the title of a dramatic sketch which headed the bill at the Orpheum vaudeville theatre. Lillian Burkhart played the part of diminutive maid who prevented the elopement of her mistress. The week's bill at the Majestic was headed by Buch Brothers in a deep-sea acrobatic stunt.

Because of a ninety-day notice Manager Edward Millaird was not compelled to obey an order to change the construction of the gallery of Foster's Opera House. The city officials ordered it changed, alleging that it was dangerous, but the law provided for ninety days notice, and as the season is over at that time no attention was paid to the warning. At the end of this season the Opera House will be torn down or remodeled and the Klaw and Erlanger attractions taken to the Grand. The name of this latter playhouse will be changed this Summer by the new management of Elbert and Getchell.

H. M. HARWOOD.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): Alton Packard 6 (College Lecture Course number) to good business. This was Mr. Packard's third appearance here, and he pleased, as usual. Barriers Burned Away 15.——ITEMS: Frank Mahara having closed his Hello, Bill co. will join his brother, Jack Mahara, in framing up an all-white minstrel show, and may invest in a vaudeville theatre in his home town, Charles City, Ia.—The Gedney Hotel and Opera House at Independence, Ia. having been sold to Minneapolis parties, it is reported that Manager Clyde H. Wilson, who has managed the house, will retire and engage in the auto business at Independence.—The recent presentation of The Merchant of Venice in the sign language by the students at the State school for the deaf at Delavan, Wis. is said to have been the second presentation of its kind in America.—Grace Clark, De Graff, a well-known vocalist of Des Moines, has joined the Mineraonia Symphony Orchestra as soloist, for the Spring tour.—The Harvey Stock co., which won favor at the airdome in Dubuque last Summer, has returned there for a long engagement at the Majestic in that city. The roster of the co. includes G. Gordon Hamilton and Josephine Worth, leads; Charles Neuman, heavies; Emma Warren, characters; Corrine Carpenter, ingenue; Marion Lewis, Mr. Garside, Gross K. Boyd, and Eugene Merrill. FRANK E. FOSTER.

WATERLOO.—SYNDICATE (A. J. Busby): A Pair of Country Kids 15. Field's Minstrels 17. Madame Sherry 18. Burgomaster 20.——WATERLOO (A. J. Busby): Ben-Hur 6-8; largest and best attraction ever seen here; house completely sold out for the four performances.——CRYSTAL (J. Jolly Jones): Business very good. Bill for the week: Brength's Parisian Models, Hall, Colburn and co., Bliss and Rose, Sanders Brothers, Al. S. Burton, Dick Cumming's Jr., and co., Tom and Edith Almond, Wilson and Mack, the Three Alverrattes, and Photo-Plays.——ITEM: J. D. Knapp has accepted an offer to manage the Majestic Vaudeville Theatre at La Crosse, Wis. Mr. Knapp has had the management of the Jewell Theatre for some time, and will enter his new charge at once

DUBUQUE.—GRAND (W. L. Bradley): A True Kentuckian 9; two good audiences. Sig Perkins 16. Field's Minstrels 20. John Drew in Smith 21. Powell and Cohan Musical Comedy co. 23. In the Bishop's Carriage 27.——MAJESTIC (Jake Rosenthal): Harvey Stock co. in College Chums 9-12. The Tie That Binds 13-15. Willard Simms and co. in vaudeville 16-22.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister):——ITEM: The City Council 10 ordered an ordinance revoking the theatre's license until it shall "be cleaned, painted and made sanitary."

SPENCER.—OPERA HOUSE (Franklin Picete): A Married Bachelor 4 to fair house. Paid in Full 15.

KANSAS.

TOPEKA.

Season at Grand Closed to Good Business—In the Bishop's Carriage Made Big Hit.

The Girl in the Taxi at the Grand closed its season here 8 to a good house. The piece was well received. Madame Sherry 11. Al. Wilson in A German Prince 13. Marie Cahill 17. Blanche Walsh 21. Father and the Boys 26.

Captain Treat's sea lions was the feature act at the Novelty. Other acts were Catherine Challoner and co., Frankie Parrell, and Don Coust and Wheelan.

The North Brothers Stock co. at the Majestic is in the Bishop's Carriage made a hit this week. Miss Russell as Nance Olden and Ruth Robinson as Nellie Ramsey scored, as did Messrs. Spurrier and Blaylock in their respective parts.

Eddy and Albert Ferguson, who are now with the North Brothers Stock co., will play the Crawford Airdome circuit the Summer season. FRED H. WILSON.

HUTCHINSON.—HOME (W. A. Lee): The Blue Mouse 3; very fine co., to good business. The Masqueraders 14, 15; a local play given by the Elks' Club, under the management of Joe Bren; excellent attraction, to S. R. O. Madame Sherry 18.

KENTUCKY.

LOUISVILLE.

The Ingrate Produced for the First Time—Whallen Brothers Retire from Politics.

The Lyman H. Howe's Travel Festival at Macauley's week ending 8 was highly successful in every way. The attendance was large and the quality of entertainment, the highest of its kind. Mr. Howe offers for the second week of the engagement at Macauley's an extremely attractive and varied bill.

The French Opera co. from New Orleans occupied the stage at the Shubert Masonic Theatre first half of week 3, presenting Manon. The Huguenots, Herodiade, and Thais, scoring an artistic hit.

The Russian Symphony Orchestra filled a successful engagement at the Shubert Masonic 4. Forbes Robertson comes 10.

At the Avenue Theatre the time-worn Granstark proved acceptable to a large clientele. Atkins Lawrence, a sterling actor of the old school, had a well-fitting part.

A Minister's Sweetheart opens at the Avenue 9, and will be followed by Love and Woman.

The Walnut Street Theatre presented in a thoroughly finished manner. Merely Mary Ann 3-8. The Ingrate 10; for the first time on any stage. An original four-act comedy by Charles Dickson, presented by the Edward Davies Stock co., with the following cast: Franklin Ritchie, Arthur Ashley, Eugene Powers, Robert Bentley, Otto Kruger, Erville Anderson, Vida Croly, Adele Blood, Irene Warfield, Mary Louise Malloy, Jane Evans, and Pearl Steele.

High-class burlesque ruled at the Gayety, and the New Buckingham 2-8. The Dreamland Burlesquers at the former and Rice and Cody in The Beauty Trust are underlined at the two houses respectively.

Keith's Mary Anderson and Hopkins' the high-class vaudeville houses here, drew the customary large business, both houses offering uniformly good variety bills, and with a complete change for the week, opening 9.

A new and up-to-date hotel is to be built here. In the canvass for suggestions for a suitable name, a decision has been reached to style it the Watterson. The veteran editor of the "Courier-Journal," who will be thus honored names among his close personal friends all of the living actors of prominence, and was a close companion of those who have passed to the "Great Beyond."

Interest out of the ordinary attaches to the sale of the library of the late Captain W. F. Norton, who was Dave Quilp, of the old Auditorium. Many quaint and valuable volumes are to be found in the collection.

It is stated that Stair and Havlin have acquired the lease of the Walnut Street Theatre, which on account of its location and because of its modernity in construction, is a very valuable theatrical property.

A decided sensation of the week was the announcement of the Whallen Brothers, John and Jim, of their absolute retirement from city and State politics. For many years these two have been a power in large political affairs in this State. CHARLES D. CLARKE.

BOWLING GREEN.—OPERA HOUSE (J. M. Robertson): Beverly 6 pleased packed house. Ellen Beach Yaw 11. Colburn's Minstrels 12.

LOUISIANA.

DONALDSONVILLE.—GONDRAN (William F. Nolan): Excellent bill of moving pictures 10-15 to good business; pleased.——ITEM: A movement has been started to organize a dramatic stock co. with local talent, and a number of plays are expected to be presented during the Summer.

SHREVEPORT.—OPERA HOUSE (Ehrlich Brothers and Coleman): Madame Bernhardt in Camille 5; greeted by one of the best houses of the season. Flirting Princess 8, 9; Harry Bulger and a good co. to splendid business. Chocolate Soldier 17.

MAINE.

PORTLAND.—JEFFERSON (M. J. Garrity): Bright Eyes 10-15.——KEITH'S (J. E. Moore): U. T. C. 3-8 (Barbour's version). Sidney Toler as Uncle Tom gave a fine conception of the part; Joseph Lawrence as Simon Legree had the best part that he has had for the season; his work was of a high order; Mark Kent as Mr. Wilson, Louis Albion as Marks, Robert Hyman as George Harris were all pleasing and satisfactory. Lola Downin as Eliza was exceptionally good; Belle D'Arcy, first as Mrs. Shelby and then as the octoroon, Cassie, displayed her versatility in parts widely different. Blanche Grederics as Chloe and Miss Ophelia again demonstrated that she is equal to any characterization; the other parts were all well taken; good business. An American Girl 10-15.

BANGOR.—OPERA HOUSE (F. A. Owen): Leigh De Lacey closed first week 8, and presented to large and pleased audiences Leah Kleschna, Mrs. Temple's Telegram, and The Test. The co. laid off 7, as Miss De Lacey was ill and unable to play. Opened 10, the second and last week of her engagement in An American Widow. The Three Twins 17. Hortense Neilson 21, 22. Bright Eyes 24. Folly of the Circus 26, 27. George Evans' Minstrels 29.

BRUNSWICK.—TOWN HALL (H. J. Girgen): St. John's Dramatic Club 17. G. A. R. Concert 14. Circle de Cremee Dramatic co. 19. Bowdoin Minstrels 23.

MARYLAND.

BALTIMORE.

Naughty Marietta, The Nest Egg, and The Piper—Summer Stock Prospects.

BALTIMORE, April 17.—Naughty Marietta, with Emma Trentini, opened a week's engagement at the Academy of Music to-night. The co. is the one heard in New York and includes Orville Harold and Marie Duchne. Next week, no booking announced.

The Nest Egg, with Zelda Sears, is at Ford's for a week's engagement. Miss Sears is always welcome in Baltimore, and has never been seen to better advantage than in her present role. Next week, The Woman, with Helen Ware.

The New Theatre co. at the Auditorium in The Piper will draw crowds this week. Next week, Mary Mannering in A Man's World.

Manager Schanberger has provided a big holiday bill this week at the Maryland Theatre, headed by the Romany Opera co. The others on the bill include Scott and Keane, Mr. and Mrs. Granville, Bertisch, the Tennis Four, Inas and Farrell, the spectacular offering Cherenne Days, and as a special feature the Wireless Controlled Airship, which is proving a tremendous drawing card. This last feature is a new invention and will be shortly seen at one of the New York theatres.

The Boston Players are again finding much favor with their patrons at the Savoy week 17, as they are offering that delightful old comedy, Rip Van Winkle. Maxine Mills has returned to the co. again.

Paid in Full which has been seen here several times at the first-class houses, has at last reached the old Holiday Street Theatre, where it opened before a capacity house for a week's engagement to-night. Next week, The Volunteer Organist.

The Jardin de Paris co. began a week's engagement at the Monumental to big business with The Bachelor Club to follow next week.

The Great Behman Show was again on view Monday night for the week at the Gayety and will no doubt prove equally as attractive. Week 24, the Midnight Maidens co.

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Quite a distinguished audience saw the first local performance of The Piper at the Auditorium and included Clarence Mackay and Cornelius Vanderbilt, who were here to confer with a local committee composed of prominent Baltimoreans with reference to a return engagement of the New Theatre co. later in the Spring for a week, when a varied repertoire will be given.

Manager Bernstein announces that the Shubert will begin a Spring and Summer season of stock at the Auditorium on May 1.

Harold Meade and co. closed their engagement at the Victoria 15, after a very successful season Mr. Meade will rest for a few weeks and will then go to Cleveland, where he will head a Summer stock co. at the Lyceum Theatre.

Before an audience which rivaled those seen at the grand opera performances in brilliance and fashion, and which fairly packed itself into Albaugh's cosy little playhouse, the Paint and Powder Club presented their annual production, 1492, with great success, and the audience fairly tired itself out with applause before the final curtain. The production is, if anything, more pretentious than any the boys have offered in the past, and is sure to draw capacity houses throughout the week. J. Ryland Kirkus, Arnaud S. A. Brady, and Charles A. McCann covered themselves with glory in the leading female roles and received much applause. The club will play five nights in Baltimore, the proceeds of each night's performance being devoted to some local charity, and on Friday they will take the production to Washington for one performance. I. BARTON KERR.

MASSACHUSETTS.

SPRINGFIELD.

John Ryams and Lelia McIntyre at the Court Square—Some Dates Ahead.

The Girl of My Dreams woke up two Court Square audiences 3, 4, and its kind [illegible] The performers, headed by John Ryams and Lelia McIntyre, the capabilities Gaudreau and reinforced by a longer list in the common garden variety of type, made a merry musical evening. Manager Dalton was present and everyone was doing his or her best. The Traveling Salesman came back and went again. Frank McIntyre and Gertrude Coghlan aiding their husband work in the [illegible] up to us not to have it entirely McIntyre [illegible] Dorothy Donnelly in Madame X continued the attention of [illegible] Court Square [illegible] the Coes, with the special engagement of Ralph Morgan. Four large houses were Monday's reward. Mistaken Millionaire was not in the cast [illegible] ill, and Morgan was forced to play [illegible] Charles Coe and Ralph Morgan. Week 10, Within the Law. Week 17, Within the Law. Week 24, Graustark. Week 31, Graustark. Week 7, Graustark. Week 14, Graustark. Week 21, Graustark. Week 28, Graustark. Week 5, Graustark. Week 12, Graustark. Week 19, Graustark. Week 26, Graustark. Week 3, Graustark. Week 10, Graustark. Week 17, Graustark

Meehan, a local boy with Evans' Minstrels, will be the guest of friends during his engagement here 19.—Sheedy's theatre at Newport, R. I., will open June 12.—Manager A. E. White has been in town for a few days.—Harry E. Hadfield, now playing with Over Night, has opened his bungalow at Westwood, Mass., for the Summer.—Camp Breezy Knoll, at Tiverton, R. I., enlarged to seven rooms and with many improvements, opened for the season 9.—Manager George A. Hill, of Fitchburg, Mass., is spending a week at his home here.—Mayor Higgins has written a letter to the managers of the local theatres requesting that they close their places of business on the last three days of Holy Week. Terse responses have already been received from the theatrical managers announcing their acquiescence to his request—the managers of the Academy of Music, the Savoy, and Palace theatres.

W. F. GEE.

NEW BEDFORD.—THEATRE (William B. Crane): Boston Symphony Orchestra delighted a large audience 10. The Diving Girls, La Sirse and La Diva Venus, Keeley and Parks, Eastside City Quartette, Rother and Kilgard, and Martin and Doyle 11-15. George Evans' Honey Boy Minstrels, with James J. Corbett as interpreter, 18. Madame Sherry 25. Three Twins May 4. Bright Eyes 11.—HATHAWAY'S (John M. Hathaway, res. mgr.): The Lester-Georgan co. will open their Summer season 17 in Brewster's Millions. Included in the co. are Harry C. Bewley, Jeanette Resnor, Rose King, Reginald Mason, Francis Yale, Julia Meville, Katherine Clinton, Augustine MacHugh, Phyllis Thome, Joseph Redcam, and Drew McKenna. Savoy Club Minstrels (local) 19.—VIEW'S (E. D. Davenport): Delmore and Oneida, Billy Cole, Fred E. Smith, Rogers, Fontaine and Moore, and Madeline Burdette, pleasing large audiences 10-15.—SAVOY (John W. Barry): Dudlia-Gillis Troupe, Bennett Sisters, Anna Blake, the Herskinds, Mlle. Rhea Ashner and pictures; capacity business 10-15.—COMIQUE (H. A. Chenowith): The Manning Sisters, Chine's Quartette, Colonel Fred, and pictures; good business 10-15.—ROYAL (Alfred La Barr): King and Lynn Stock co. in Utah 10-15; satisfactory business continues.—CASINO (Fred J. McAloon): Taylor Stock co. will open their season 17 in Pals.—ITEMS: Ethel M. Sanderson, of this city, is in Paris with the Jackson Troupe of cyclists.—James J. Meehan, of this city, is featured with George Evans' Honey Boy Minstrels.

FITCHBURG.—CUMINGS (George H. Bill): Cumings Stock co. in The Two Orphans 6-8 to good business. When We Were Twenty-one 11-15. The Lost Paradise 20-22.—BIJOU (Harold P. Jackson): Adelaide Herrmann 3-8. Ben Barton, Hurst and Kelsey, Adams and Chesebro, and pictures to fair business 6-8. Jackson's Models 10-15. Spencer and Williams, Ben and Dunham, Jolly Likens to fine business 10-12.—ITEMS: Cameron Clemons closed as leading man with the Cumings Stock the 8th.—Frank V. Charlton has been selected to succeed him, opening in When We Were Twenty-one 17.—Manager Jackson, of the Bijou, attended the annual reunion of the Massachusetts Royal Deserven held at Springfield last week, of which he is a former member.—Tabey Mauch, formerly cornet soloist with Brooks' Band and late of the Boston Municipal Band, has been engaged as corneti st with the Bijou Theatre Orchestra, commencing 17.—Helen Grayce, the well-known leading woman of the Helen Grayce Stock co., is resting here this week.

BROCKTON.—CITY (W. B. Orcs): The Brockton Choral Society gave the third and last concert of the season 7, to large and appreciative audience. The chorus, assisted by the Boston Philharmonic Orchestra, under the direction of George Sawyer Dunham, with Jessie Roberts, mezzo soprano; Antony Torello, contralto, gave a fine entertainment. Warren and Conway, Kitchit, Mrs. Sheridan-Welch, Ina Hall Brooks and co., and the moving pictures 10-12 to full houses. Madame Sherry 20. Kyrle Bellew in Raffles 25, for the benefit of Annabelle Davidson, acting manager of the house.—HATHAWAY'S (McCue and Cahill): The Thompson-Woods Stock co. in The Christian 10-15; opened to large and pleased audience. Jack Chapman, William B. Freeman, William Wilmot, Marie Horton, Marion Chester deserve mention, and Josephine Fox as Polly Love did excellent work. The Battle 17-22.—SHEEDY'S (John L. Cowen): Marie Raymond, Nelson Jackson, Charles F. Dornan, and motion pictures 10-12; good business.

HAVERHILL.—ACADEMY (J. A. Sayer): The Lottery Man 8 proved to be one of the liveliest comedies ever seen here. The work of every member of the cast was praiseworthy, the only misses falling to Cyril Scott. Helen Lowell and Louise Galloway. Kirk Brown and his stock co. 10-15 presented Brown of Harvard. Clarence, The Marxman, Eternal City, Sowing the Wind, and others in a thorough, painstaking and pleasing manner to fair business; attractions worthy of packed houses, and at most any other time would undoubtedly have done. Agawam Club Show (local) 17, 18. Old Homestead 19. St. James Alumni (local) 20. Three Twins 22. Cohan and Harris Minstrels May 8. Madame Sherry 10.

LOWELL.—OPERA HOUSE (Ralph A. Ward): Thompson-Flynn Stock co. in The House of a Thousand Candles 10-15; capacity business. The Battle 17-22. Madame Sherry 24. The Three Twins 29.—MERRIMACK SQUARE (J. F. Carroll): A-Ba-Be's, Cameron and Moreland, the Scenic Quartette, Harrington and Millard, Adams and Dahn 10-15; capacity business.—HATHAWAY (William H. Wolfe): The Donald Meek Stock co. in Strongheart 3-8 and Thelma 10-15; capacity business. When We Were Twenty-one 17-22.

WORCESTER.—THEATRE (J. F. Burke): Cyril Scott in The Lottery Man 7, 8 (return); well received by a good-sized audience. William Hodge in The Man from Home 17-19.—FRANKLIN (J. F. Burke): The Trocadero Classy Burlesque 13-15. U. T. C. 17-19. The New Jersey Lilies, with Leon Errol, 20-22.

ATTOL.—ELLSWORTH OPERA HOUSE (A. Ellsworth): The Rosary 6; very good co. and business. Stetson's U. T. C. co. 20.

MICHIGAN.

DETROIT.

Katie-Did and The Sweetest Girl in Paris Well Patronized—Other Offerings.

At the Detroit Opera House 10-12 Katie-Did played to fair attendance. On the same stage 13-15 The Sweetest Girl in Paris drew crowded houses. The ingenious Gus Sohlke has arranged many novel features, which, coupled with the catchy Howard music, makes an enticing evening's entertainment. Alexander Carr, who is featured, compelled admiration; Frederick Bowers was happily placed, as was Dorothy Brenner; the grotesque work of Catryn Rowe Palmer was one of the best examples of low comedy seen in Detroit in many moons, and Trixie Friganza was Trixie Friganza. Next week, The Country Boy.

Jules Eckert Goodman's little masterpiece, Mother, was held over for another week at the Garrick Theatre 10-15, and, considering the fact that it was Holy Week, the attendance was all that could be expected. Next week, Louis Mann in The Man Who Stood Still.

At the Temple Theatre 10-16 the attendance records would seem to prove that the general public has overlooked the fact that it was Holy Week. The Lambs' Club Gambol sketch, Honor Among Thieves, held the place of honor, but the other meritorious acts made up an unusually well-balanced bill. The Fords had a newly arranged dancing act, artistic in the extreme; Bert Levy's welcome was as cordial as in the past; Mary Norman scored heavily and monopolised a goodly portion of the applause, and the balance of the bill included Goldsmith and Hoppe, Paulinetti and Piquo, and the Four Londons. William Parnum and co. are underlined for next week, and the advance sale bespeaks capacity houses.

Arthur Dunn and Marie Glazier in The Messenger Boy headed the week's bill at Miles' Theatre 10-16.

The Shubert production of The Blue Mouse was seen at the Lyceum Theatre 9-15, with a well-selected cast and to excellent attendance. A heavy advance sale of seats is reported for next week, when Vaughan Glaser will offer The Man Between.

Fred Irwin's Big Show was a strong drawing card at Manager Ward's cozy playhouse, the Gayety Theatre. Ida Crispi and Margaret Bennett are featured. Next week, Irwin's Majesties.

Billy Watson, "the only original" on the burlesque wheels, headed his own burlesque aggregation at the Avenue Theatre 9-15. Next week, The Hollickers.

At the Lafayette Theatre Golda Rose in the laughing success, The Girl and the Tramp. Next week, The Road Up the Mountains.

ELYP A. MARGNI.

SAGINAW.—ACADEMY (W. A. Rusco): The Chocolate Soldier 7 to S. R. O. Katie-Did to big business. The Girl and the Tramp 10. The Blue Mouse 13. Sweetest Girl in Paris May 4.—JEFFERS (W. A. Rusco): 9-15: Bessie Valdier Trio, Sam Hood, Rutherford Davis in Nerves, the Elliots, Apdale's Zoological Circus, and pictures; splendid business; bill well liked.—BIJOU (W. A. Rusco): Murray-Mackey Stock Players week 9 in The Irish Exile (first half) and Lena Rivers (balance). St. Elmo and Sign of the Four 16-22.

LANSING.—GLADMER (F. J. Williams): Madame X March 27; good co. and splendid business. Viola Allen in The White Sister 3 pleased a capacity house. Chocolate Soldier 5 proved the largest drawing card yet; played to S. R. O. Sweetest Girl in Paris 11. Bell Stock co. 17-22.—COLONIAL (C. I. Davis): Cook Stock co. in Over the Hills to the Poorhouse 3-8; business fair.—BIJOU (William Marshall): Vaudeville 3-8, headed by the Beck Family.

BATTLE CREEK.—POST (E. R. Smith): Nancy Boyer Stock co. 2-10; brought capacity; record business. Plays: The Little Gray Lady, Miss Hobbs, Fanchon the Cricket, Young Mrs. Winthrop, Clothes, Richest Girl, Leah Kleschna, The Prima Donna, Love and Duty, The Girl from Out Yonder, The Final Settlement 10; good co.; bad business. Katie-Did 13. A Girl of the Mountains 16.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon, res. mgr.): U. T. C. 2; fair, to good business. As Told in the Hills 3; good houses. Just Plain Mary 9 as attraction in May La Porte Stock co., giving best of satisfaction to capacity house. La Porte Stock co. 16-22; prospects for daily capacity houses.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): The Gates of Justice to a full house March 27. A Night and a Day to large audiences, Sweet Lavender 3. A Fool of Fortune 10. The Beau Brummel Burglar 13. The Devil 15. The Final Settlement 17. Albert Edward Wiggam lectures 19. The New South 22. As Told in the Hills 24.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy): High School presents the senior plays, giving Christopher, Jr., 7. The Final Settlement 8 pleased good house. The Honeymoon Trail 11. The Newlyweds and Their Baby 13.

PORT HURON.—MAJESTIC (F. E. Johnson): The Chocolate Soldier 8; capacity house. Vaudeville at this house from now on.—CITY (Sam Hartwell): Cook Stock co. drawing good houses. Newlyweds 16. The Student (local) 24, 25.

KALAMAZOO.—FULLER (W. J. Donnelly): Katie-Did 6; a fine production; well received. Sweet Lavender 7 to fair business. A Girl of the Mountains 13. Keith Stock co. 17-22.—ACADEMY (B. A. Bush): The Final Settlement 15.

IRON MOUNTAIN.—RUNDLE OPERA HOUSE (A. J. Rundle): The White Squaw 3 satisfied good business. The Rosary 6. The Cat and the Fiddle 13. Vogel's Minstrels May 8.

CALUMET.—THEATRE (J. D. Cuddeby): The Spendthrift 6; good satisfaction; large business. Isle of Spice 10.

MINNESOTA.

ST. PAUL.

The Quality of Mercy Made Strong Impression Here—Stock Season Opens.

Raymond Hitchcock and a co. including Mark Sullivan, John Hendricks, Flora Zabelle, and Frances Lieb, in The Man Who Owns Broadway, brought large audiences to the Metropolitan 6-8. Seldom does a play so grip the blase theatregoer as did The Quality of Mercy 9-15. Even the house musicians were so held by it that after the close of the play it took them quite a few minutes to adjust themselves and their instruments in order to play the exit music. The flawless co. embraced Anne Sutherland, Nettie Bourne, Anna Wynne, W. S. Hart, and Howard Hall. When Sweet Sixteen 16-22. Trebor, the magician, 23. John Drew 24-26. Francis Wilson 27-29. James Neill's stock season begins 30.

The Shubert remains dark. James T. Powers in Havana 23-29.

The Time, the Place and the Girl once more found favor with Grand patrons 9-15. Della Clarke in The White Squaw 16-22. Martin's U. T. C. 23-29. Barnum, the hypnotist, 30-May 6.

Orpheum 9-15: Master Gabriel and co., Charles E. Lawlor and Daughters Le Roy and Paul, George Austin Moore and Cordelia, Hugh Lloyd, Browning and Lewis, and Ward Brothers.

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The Yankee Doodle Girls cavorted at the Star 9-15.

The stock season at the Colonial (formerly the Rex) will begin 16 with Sweet Clover. Among the players engaged are Clara Williams, Adelaide Hastings, Dora Mitchell, Lois Lee, Franklyn Hall, Charles Wheelock, Clyde Weston, Harry Morton, Eugene Krick, and Ted Woodruff, who will be stage-manager.

Even Nettie Bourne, who so cleverly enacts the role of a woman of the underworld in The Quality of Mercy, did not escape the living picture craze that swept the country some sixteen years ago. In addition to playing Iras in Lillian Lewis's production of Cleopatra, at the Grand in January, 1895, local theatre habitues vividly recall her as Cupid at the Helm in the series of living pictures that closed the performance.

Happily Victor Herbert's opera Natoma is among those to be presented at the Auditorium by the Chicago Grand Opera co. Jan. 22-24, 1912.

The St. Paul Symphony Orchestra, under the able direction of C. L. Wagner, is now winning laurels throughout Canada.

JOSEPH J. PFISTER.

MINNEAPOLIS.

When Sweet Sixteen Enthusiastically Received—Personal Mention for Members of Baker Co.

At the Metropolitan 9-15 When Sweet Sixteen was received with much enthusiasm, the delightful Victor Herbert music receiving much more praise than Broadhurst's book. Harriet Standon, Eugene Cowles, Scott Welsh, Florence Nash, and Frank Doane headed the excellent cast; co. and the audiences were large. The Quality of Mercy follows 16-22 with Nettie Bourne, Anne Sutherland, Howard Hall, W. S. Hart, and Anna Wynne.

The Shubert was dark week 9, with James Powers in Havana for entire week, commencing 16.

At the Bijou The Man of the Hour, with a fair co. headed by Harry English, John Moore, and Virginia Irwin, presented The Man of the Hour. The Time, the Place and the Girl, The White Captive, and Uncle Tom's Cabin will close the season, after which Klimt and Gazzolo will install a stock co. to produce melodrama.

A beautifully finished and smooth performance of The Servant in the House that compares favorably with the road productions seen here was offered by the Lee Baker Stock co. at the Lyric week of 9. The roles were well distributed, the honors going to Lee Baker as Manson and Brigham Royce as the Drainman. Edith Evelyn was Auntie, Ida O'Day the Mary, Corbett Morris the Vicar, Burke Clarke the Bishop, and Bert Walter the Page. The Road to Yesterday, which scored so heavily upon its stock presentation two seasons ago, will follow, with Ida O'Day as the little Elspeth. She Stoops to Conquer week of 23.

At the Orpheum Benita and Lew Hearn headed the bill, with Ed. Wynn and P. O'Malley Jennings a close second. Isabelle D'Armond and George Moore were favorites, as were the Nambs Japs, while others in a laughing bill were Glenn Ellison, Truex and Adele, and Sydney Shields.

At the Miles Natt Carr headed the bill, while Joe Welch scored a tremendous hit at the Unique. The Ginger Girls appeared at the Gayety, and The Ducklings at the Dewey.

CARLTON W. MILES.

OWATONNA.—METROPOLITAN (Charles Servatius): The Commercial Traveler 2 gave fair performances to small house. The Time, the Place and the Girl 5; good co. to fair business; best production Owatonna has seen of this comedy in numerous times it has been here. Pepito Arriola, Spanish boy pianist, gave wonderful performance 10 to unusually small house. Paul Gilmore in The Mummy and the Humming Bird 18.—ITEMS: Under the Harvest Moon, booked here for 16, cancelled.—Beginning 30, James Latham, formerly manager Gem motion picture theatre here, will open picture show at Metropolitan on open nights. Prospects are good for good business. Unlicensed films will be shown.

ALBERT LEA.—BROADWAY (F. H. Mallery, res. mgr.): The Time, the Place and the Girl 6 pleased good house. Miss Hendricks and Mr. Ebner deserve special mention; supporting co. good. Under the Harvest Moon 9 failed to play; the leading man having deserted the co. Paid in Full 23.—ITEM: Several of the specialties from The Harvest Moon co. appeared at the Bijou 10, 11; giving fair satisfaction.

WINONA.—OPERA HOUSE (O. F. Burlingame): The Time, the Place and the Girl 5 pleased good house. Ian Robertson in The Passing of the Third Floor Back 6; packed the house; excellent play and co. Agnes Nelson 16. The Man of the Hour 18. The Goddess of Liberty 21. Henrietta Crosman 29.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble): As Told in the Hills March 24; good co.; poor house. The Passing of the Third Floor Back 7; good co.; fair house. Goddess of Liberty 22. Paid in Full 24. The Climax 26.

CROOKSTON.—GRAND (Tom Brown): James T. Powers in Havana 4; one of the best of the season; house fair. The Midnight Sons 18. The Third Degree 25. The Girl in the Taxi 28.

RED WING.—T. B. SHELDON MEMORIAL AUDITORIUM (W. A. Scott): The Barrier 12. The K. H. G., a local club, in Half Back Sandy 18. U. T. C. 21. Sis Perkins 22. The Goddess of Liberty 27.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer): Sarah Bernhardt 4 in Camille; strongly impressed; tonheavy house. Harry Bulger 11 in The Flirting Princess. The Chocolate Soldier 18.

TUPELO.—OPERA HOUSE (E. C. Hinds): The Troubadours Amusement co. played a small house 3. The Russian Symphony Orchestra delighted a large and thoroughly appreciative audience 5.

JACKSON.—CENTURY (S. J. Myers): Sarah Bernhardt in Camille 2 to capacity. The Flirting Princess 18. Chocolate Soldier 20.

BILOXI.—DUKATER (J. J. Corcoran): Pictures and songs March 17-22 to good business.

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ST. LOUIS.

Adeline Dunlop Well Received—Praise for Claire Armstrong—Next Week's Bills.

Alexandre Bisson's Madame X opened a two weeks' engagement at the Shubert 9. Adeline Dunlop as Madame X is well cast, and gives the role painstaking attention.

The 9th to the 16th being Holy Week the Olympic is closed, but will reopen next week with Dave Lewis in C. B. Casad's farce, entitled Don't Lie to Your Wife.

Wilbur Higby entered upon a season of stock 9 at the Garrick. Cameo Kirby, with Mr. Higby in Dustin Farnum's role, was the opening bill. The play was well rendered, and Mr. Higby is surrounded by a carefully selected co. Mary J. Lee, who takes the role of Adele Randall, fills the role in a capable way. They are playing to appreciative audiences. Going Some 16-22.

George Voges in Frans von Schoentham's delightful comedy, Im Bunten Rock, in which he had for himself the part of Hans Wiedebrecht, made a big hit at the Odeon Theatre 9. Bertha Walden, Louise Pellmann, and Anna Berneck took the principal female parts. The whole cast was unusually good.

At the Century are Lyman H. Howe's moving pictures 9-16. They are of the utmost interest and attracting good crowds. He has several films of 10,000 feet in length. The launching of the maritime giant *Olympic*, dynamiting of the earthquake ruins of Messina, and the tournament at Duluth are in his repertoire.

The Last Dollar is the offering at the American, being one of the best of racing plays that has not lost its power of attraction. Claire Armstrong in the principal role must be rated as a painstaking actress, and she gets competent support. Dave Higgins in the hero's role did very well. Rose Melville in Sis Hopkins 16-22.

No Mother to Guide Her is a very strong melodrama of uplift purpose that opened the bill at Havlin's 9. The cast is a good one, and the play is well staged. Richards and Pringle 16-22.

The Imperial is closed 9-16. It will reopen with St. Elmo 16.

Huntress, the impersonator and lightning-change artist, is in the show window of the Princess, beginning 9. His feminine impersonations were very good, and he was well liked. Willard and Bond in their sketch, The Battle of Bunker Hill, furnished many good laughs. The entire programme is exceptionally good.

Frank Keenan heads the bill at the Columbia week 9 in a sketch entitled Man to Man. There are also seven other acts of very good quality.

At the Standard 16-22 The Follies of the Day and The Beauty Trust will be the attraction at the Gayety.

KANSAS CITY.

Sothern and Marlowe's Engagement the Event of the Season—Doings of the Week.

The event of the local season was the appearance at the Shubert 10-15 of E. H. Sothern and Julia Marlowe in Shakespearean repertoire, where they played to capacity throughout the engagement. One of the largest advance sales on record was made for this engagement and the S. R. O. sign played a continuous performance. Macbeth, which is being featured in the Sothern-Marlowe repertoire this season, was the opening bill, and was also repeated twice during the week, while the other plays given included Romeo and Juliet, Hamlet, The Taming of the Shrew, and The Merchant of Venice. Mr. Sothern's Macbeth was the same careful, earnest portrayal that has marked his many other successes. The applause was generous throughout the performance and the stars were compelled to answer numerous curtain calls. Of the supporting co. Frederick Lewis, Sydney Mather, William Harris, and Neral Lamison deserve special mention, while the smaller parts were all in good hands. The production was magnificently staged. Henry Kolker in The Great Name 16-22.

The Willis Wood had The Girl in the Taxi 9-15, opening to a big audience that seemed well pleased with the entertainment. The Lily 16-22. Eva Lang 23-29.

Miss Nobody from Starland was the offering at the Grand 9-15, playing to large audiences nightly. Olive Vail plays the title-role and is well supported by Bertie Beaumonte, Katherine Witchie, Ralph Riggs, Joe Neimeyer, Otto Koerner, and Lawrence Comer. The production is well kept up to original standards. Al. H. Wilson in A German Prince 16-22.

Martin's U. T. C. was the Gillies attraction 9-15, playing to the usual good business. Gus

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S. Holzman, Ph. G.
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Niagara falls
Cryer's Drug Store
Ogden
F. R. Brothers & Co.
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Rochester
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Schenectady
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John F. Killian
Knowlson & Co.
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Sullivan & Stamm
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C. D. Tryon, Drugs
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Charlotte
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W. G. Marshall
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F. F. Mytrantz
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Miller-May Drug Co.
Mohs Drug Co.
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Burkitt's Drug Store
E. Liverpool
Chas. T. Larkins
Elyria
C. W. Phillips
Newark
W. A. Braun & Son
Portsmouth
Fisher & Stretch, Pharmacy
Springfield
H. J. Cherubino
Wentz's Cut Rate Drugs
Adam Schmidt, Drugs
Toledo
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Youngstown
Stahl's Drug Store
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John H. Miller
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Oil City
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Van Horn & Son
Lemmah Pharmacy
Geo. B. Evans, Drugs
Wane & Son, Customer
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Pittsburg
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C. F. Kirkendall Co.
Plymouth
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Pottstown
Charles S. Bents, Drugs
Reading
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Bodin's Pharmacy
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Scranton
Fehrenbach, Customer
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El Paso
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Fort Worth
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Cover & Martin
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Galveston
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Koenhler Bros.
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Collins handles the title-role well, while other principal parts were in capable hands also. The scenery was properly staged. No Mother to Guide Her 14-15.

Hansen and Keeler in the playlet In and Out make the Orpheum headliners 9-15, other acts being the Four Vanis, the Victoria Four, Corrine and Dixon, Motoring, Elsie Durand, the Kinetoscope, all pleasing. Business big.

The Queen of Bohemia was the Gayety offering 9-15, proving an attraction of more than ordinary interest. The production is billed as a comedy with music, and is considerably in advance of the usual burlesque attractions seen at this house. Jean Salisbury played the title part and was supported by a large and capable co. Golden Crook 16-18.

Follies of the Day held the boards at the Century 9-15, pleasing good-sized audiences nightly. Leslie Daere and Gertrude Hayes headed the presenting co. and won decided favor. Other acts, the Queens, as an added attraction. Girls Girls Girls Pleasant Winners 16-22.

The second bill at the Empress 9-15 drew large crowds who were well pleased. The bill included Rose Hamth and co., Minnie Four, Caron and Farnum, Three Rubens, Guy Woodward, the Pantzers, and Van Kline and Gibson.

Trial is to be given at the Auditorium 17-19 to local amateur talent. Great interest is being taken in the production and a big success is anticipated.

Guy Woodward, appearing at the Empress this week, was a former member of the Woodward Stock here several years ago, and has been busy all week greeting old friends.

D. KENDY CAMPBELL.

ST. JOSEPH.—SHUBERT (Harry Fitzgerald): A. G. Wilson in A German Prince 14, 15; Miss Simplicity from Starland May 6.——LYCEUM (C. C. Fehlig): Follies of the Day 6-8; a pleasing entertainment; good co. and principals; Louis Pearl, comedy, special mention; business crowded. The Redemption of the Cameron Dam May 8-10 was well received by fair business. Madame Sherry 16-18. My Friend from Dixie 11, 12. Professor Wilmore Extravaganza 13-15.

CLINTON.—NEW BIZMAN (Gebhart and Cahill): Bryan Cheseboro in Nancy Hanks 20; pleased good house. A Wedding Bliss 6; good co. and specialties. Richards and Pringle's Minstrels 9; to good return.

CARTHAGE.—GRAND (A. B. McKinley): The Wyoming Girl March 31 to fair business. Mat Brown in A Winning Miss 1; pleased; co. to good house; Miss De Von as Evangeline May deserves special notice.

SARDINIA.—PARK (J. B. Price): Across the Pacific 8 pleased two good houses. The Girl from Home 13.

MONTANA.

BUTTE.—BROADWAY (James K. Hosier): Gertrude Gilbert 20. Paul Gilmore 23. V. in A., annual benefit, 27.

NEBRASKA.

OMAHA.

The Lily Well Presented at the Brandeis—Hamilton Crocman Rehearsing New Play.

At the Brandeis The Lily was presented by a good stock co., under the management of Dan Hanford & Co., and made a profound impression, the walking lost good was said of the artists. At Willard in A German Prince 9-12 to fair; Polly Redhouse, My Friend from Dixie 13-15, to fair audiences. Francis Wilson 17-19. Boys Club 21, 22.

The attractions at the Orpheum week of 9 are: The Kauss Family, Miss A'Vee White and Company, Hayward and Caverly, the Three Callahans, Dunedin and Carson, and Vittorio and Georgette, Hastings to excellent.

At the Empress 9-15 Fuke and Fuller is making a good impression on a series of good-sized audiences. Manager Johnson has Mae Bolegel and company for week of 16.

Vaughn Comstock Winners is the attraction at the Krug Park and the co. is drawing well. Under Royal Canvas, Trocadero Girls 16-19.

Boyd's Auditorium the programme for week of 9 is: Lew and Walter Talbot's Scale, Curry and Hilton, Palmer and Lewis, Johnson, and the Jay Birds, co.

At the Boyd 9-15 the Eva Lang co. is presenting The Girl in Waiting, with A Woman's Way and An American Widow, dividing the final week of this co.'s engagement 16-22.

The Acrobats co. and the Henrietta Crosman co. are both resting Holy Week in this city. The Henrietta Crosman co. are practicing their new comedy, The Peacock and the Goose.

J. RINGWALT.

FREMONT.—LARSON (W. A. Lowry): Girl in the Taxi 6 pleased large business. Taxi 7; fair. The Blue Mouse 17.——TEMPLE: The new vaudeville theatre, under management of Francis and Peters, is nearing completion, and will open 17.—Another theatre project has been managed by Wall Brothers is being built. This will make four vaudeville and motion picture houses, and the Larson for the legitimate only in this city.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach): The Man of the Hour March 31: good performance; fair business. Barriers Burned Away 2: poor business; good offering. The Girl in the Taxi 8: good house; fine performance.

SCHUYLER.—AUDITORIUM (M. W. Smith): Port of Missing Men 4 pleased small house. Paid in Full 6: good co.; fair business. Henrietta Crosman in Anti-Matrimony 7: one of the best of the season, to good business. Al. G. Field's Minstrels 15.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford): The Lottery Man 1 drew well and pleased immensely. Girl of My Dreams booked for 6 cancelled. U. T. C. 12. The Three Twins (E. Evans' Minstrels 26. Bright Eyes 28.

DOVER.—CITY OPERA HOUSE (Corson and King): Three Twins 21. Bright Eyes 27.

NEW JERSEY.

NEWARK.

Troy Stattock Will Make a Visit Soon—Good Business at Proctor's.

The Newark Theatre was dark during Holy Week and reopened 17 with Alma, Where Do You Live? with Troy Stattock in the cast.

The Corse Payton Stock co. open their Summer season at the Newark Theatre May 1, presenting Sweet Kitty Bellairs, to be followed by many of the Broadway successes.

Proctor's Theatre did not suffer owing to the Lenten season. Thomas J. Ryan was the headliner 10-15, being an old favorite here and was cordially received. Miss Calhoun, who succeeds Mary Mickhold in the role of the daughter, does very well in the part. Others on the bill are Bernavice Brothers, Brown, Harris and Brown, Marie Sparrow, Harry L. Webb, Roey and Lee, Rasell and Vernon co.

Happy Hooligan was presented at the Columbia 10-15. Among the principals are Rose Snow, Harry Ward, Lete Vebermann, Arthur F. Cole, Harry Woods, Harry Dalton, Joe Walker, Hattie Raymond, Marie Elmer, Bertha Delmonte, Alice Raney, and Florence Russell.

The Cozy Corner Girls at the Empire 10-15 entertained good-sized audiences. Among the funmakers are Richy F. Craig, Dan Manning, Billy Spencer, Anna Yale, Josie Wayne, Margaret Newell, Olga Orioff, McRae and Laverine.

Star and Garter co. at Waldmann's met the approval of the patrons 10-15; good co. and well received. Abe Reynolds, Will H. Ward, Jack Conway, Alta Phipps, Emma O'Neill, Nonie Reynolds, Myrtle Barrington, Corinne De Forest.

Dr. Smart's Dilemma, with Wittier and Ince, proved to be a great success at the Court Theatre 10-15. Others on the bill are Lambert Brothers, Belle Jeannette, the English Dots, Nelson and Hall, Tyson and Brown. The mid-week change included the McGown-Call co., Brady and Mac, Romaine and Delano, Leo Stern, Friedland and Clark.

Katherine Bryman gives her third recital in Wallace Hall May 2, to be assisted by Dr. Carl Duffler.

The Newark Symphony Orchestra gave its second concert in Wallace Hall 13.

GEORGE S. APPLEGATE.

JERSEY CITY.

Blanche Shirley and Hallett Thompson Gave Pleasing Performances—Camille Presented.

The Thief was presented in a competent manner by a very good co. at the Majestic 10-15 to good houses. Blanche Shirley and Hallett Thompson head the cast as man and wife, and their acting is all that could be desired. W. A. Whitcher as Lamarion, Fred Clayton as his lovelorn son, F. H. Hermann as the detective, and Isabelle Sheppan as Isabel Lamarion were capable people. The play was handsomely mounted and carefully staged. Mrs. Wiggs of the Cabbage Patch 17-22. Thurston, the magician, 24-29.

Camille drew crowded houses to the Orpheum Theatre 10-15 and gave the best of satisfaction. The Orpheum Stock co. seemed to be at their best and all the characters were agreeably cast. Rose Rutherford as Camille had the star part of her career, and her conception of the character was intelligent and thorough. In the last act she had the majority of the audience in tears, even the men confessed. The best act was an artistic bit. Augustus Phillips as Armand was capital and played the part in a strong manner. He made use of all opportunities, and to end the play took five curtains at the end of the fourth act. The support was excellent, with Phil Quinn as Gaston, Harold Kennedy as Gaston, Phil Barrett as the Count, Harry Castle as Duval, Olive Grove as Madame Prudence, Florence Hill as Nichette, Lotta Dustin as Olympe, and Edna Bara as Nanine. The staging was admirable. Jack and the Beanstalk 17-22.

Miss New York Jr., Burlesque co. came to the Bon Ton 10-15 to good patronage and gave fair satisfaction. This closed the regular season at this house. The climaxes have changed now and the house opens a Summer season 17, when picture and vaudeville will be the attractions. Treasurer Ed. Cadogan will have charge of the front of the house and Stage Manager Dick Wolf will be the boss back of curtain.

John H. Bacon, who has been treasurer of the Majestic since that house was first opened, has retired on account of ill health. He was in charge of the box-office at the Academy of Music previous to his transfer to the Majestic. Mr. Bacon's successor is J. W. Cann, formerly treasurer of the Amphion Theatre, Brooklyn, and National Theatre, Washington, D. C. He entered upon his new duties 10.

Louis Hart and his wife are a hit at the Academy of Music here 10-12, in a playlet. They live in this city and do a fine act.

Members of the Jersey City Handball Club were guests of Manager J. H. Roberts, of The Thief co., at the Majestic 10. They liked the morals of the play. They only steal home—and this is honest thieving.

WALTER C. SMITH.

HOBOKEN.

Big Business Greeted Efforts of Payton and Company—Gossip of the Week.

The Corse Payton Stock co. presented Uncle Tom's Cabin in the Garrick Theatre 10-15, and notwithstanding it being Holy Week a good attendance at every performance. Charles Payton played Uncle Tom; Richard McGowan, Simon Legree; John Gray, George Harris; Albert O. Warburton, Harry B. Bosbie, Mr. Wilson; Gertrude Maglin, Eliza; Lillie Carlisle Malvern, Eva; Elizabeth Bacon, Topsy; Elizabeth Bathburn, Ophelia; Virginia Wilson, Lucy; Florence Gear, Mrs. Bird. Others in the cast were H. Hiram Frank Armstrong, John Tace, Frank Payton, Bobbie Livingston, Lee Forrest, Harry Butler, Robert Bartlett, Walter Dunn, Nicie Tifell, Grace Price, Alice Morton, Duchess Bijou, Elma Floyd. The Only Way 17. Man on the Box 24.

Bernard McGowan, who has always been a great favorite with the Hoboken people, joins the Hudson Stock co., Union Hill, May 1.

Sam B. Hardy joins the Payton co., opening with Man on the Box 24.

Claude Payton goes to the Grand Opera House co., New York, May 1.

Meredith Davenport, who has just signed with The Girl From Rector's, joins the Vale Stock co., opening at the Empire Theatre May 1.

BURLINGTON.—AUDITORIUM (Charles M. Lancaster): Failure on the part of Baker and Castle's Gay Matilda to play 6 was a disappointment to the house. Ticket money was immediately refunded to the management when it was learned the co. had closed 5 at the conclusion of the matinee performance at Taylor's Opera House, Trenton, N. J., and returned to New York. A pretty sister act, Hart and Nagle, in a dainty singing and dancing act, somewhat out of the ordinary, was worthy of the applause accorded them as was the Three Merry Minstrels, Marion, Gruber and La Mont 8. The Lamplough closed bill; excellent returns. McFadden's Flats 17.——ITEMS: A number of important events of local significance will shortly hold the boards.—Edith Hart, who claims Riverside, N. J., as her birthplace, found pleasure in regaining old time associations while filling a professional engagement in this city 8.—Jack Trainor is a local boy making good in the musical field. He is at present playing an indefinite engagement at Carlisle and Lehman's Palace Saloon, Lansing, of Trenton, the Auditorium Amusement Co., whose Wealth has been supernumerous of well wishes on his arrival in town to attend the big Wilson-Bryan-Clark-Martine function.—The Metropolitan Band has been engaged to accompany the local Elks on their stampede to Atlantic City in July to participate in the parade of that order.

J. WILL BURR.

PATERSON.—LYCEUM (F. J. Gilbert): Drew good houses with Grossmith 10-12; excellent and pleased. Polly of the Circus 17-22.——VICTORIA HOUSE (John J. Gottschalk): Offered the stock in The Bristol Bergbaby 10-15 to fair business. Fay-Ze Minstrels from Broadway 17-22.——MAJESTIC (F. W. Welsh): Presented a good vaudeville bill 10-12 to good houses. The Courtiers and Little Jack Talbot headed the bill.——EMPIRE (A. M. Brueggmann): Continues to do a nice business with the usual vaudeville. Programme 10-12: Americus Female and Male Minstrels, Belle Meyers, and John Philbrick were the features.——ITEM: Henriette Browne returns to the cast 17-22 after being absent for several weeks with a strained ankle.

UNION HILL.—HUDSON: The programme 10-15 is a fine one and includes Edison Kinetograph, Barrett's Nine Minute Revue and motion picture, Hoffman Boys, Ed Nevin Fellows, Mr. and Mrs. Bradley Darrow, the Perkyns Trio, and Kelly and Massey, headline attraction. The stock season commences May 1.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moore): The Gaiety Minstrels pleased good houses 8. Polly of the Circus 13.——ITEM: Louis Leon Hall's Stock co. will open its Summer season May 8.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (James K. Duncan): Olga Netherson in The Redemption of Evelyn Vaudray March 29 pleased good house.

NORTH DAKOTA.

FARGO.—ORPHEUM (Leo F. Mackenfuss): Opened for the first time 4. The house was completely sold out several days in advance. The programme was well arranged, and as a whole was a pleasing bill. Those deserving special mention are Joe Hart's The Little Stranger, Milch Sisters, Ray and Paul. Others on the opening bill were Williams and Gordon, Fair; Latta Gladstone, the Gee-Jays, pleasing. The six-piece orchestra, under the direction of Anton Siegler, of Chicago, is excellent. Seating capacity of 1,000. Leo F. Mackenfuss, the local manager, is well known in theatrical circles in New York city and Chicago, and was recently manager of a prominent vaudeville theatre in the South. On the opening day Mr. Mackenfuss received many telegrams of congratulations. Mr. Mackenfuss is a promising young man, and will certainly make good: most success to him.

JAMESTOWN.—OPERA HOUSE (Morris Beck): Concert by College Symphony Orchestra pleased good house.——ORPHEUM (James Spaulding): Crowded houses and good attraction. Soliciting Harmon and James, Elmer Thayer, and Illustrated Songs by Emily Tilden.

WAHPETON.—OPERA HOUSE (M. C. Kellogg): The Juvenile Bostonians 4: excellent co. to full house. The Barrier 7: good co., to satisfied audience.

BISMARCK.—BIJOU OPERA HOUSE (E. H. L. Wegeman): Three Weeks 8 pleased good house. The Barrier 10. The Mummy and the Humming Bird 24.

NEW YORK.

BUFFALO.

The Remittance Man Meets with Approval—A Season of Stock at the Teck.

The Traveling Salesman, with Frank McIntyre and Gertrude Coghlan, attracted fair-sized audiences to the Star 6-8 and repeated its success of last season.

The Remittance Man, by Gertrude Nelson Andrews, was presented for the first time on any stage 10 by George Fawcett and his players, and proved an instantaneous hit, reflecting unlimited praise on the authoress and the presenting co. The vehicle will be used by Mr. Fawcett next season and there is no doubt of it proving a worthy successor to Hon. John Ganton.

The New York Winter Garden co. in Hetty Macht Alles, with a cast of favorite German actors, was at the Star 10-15 to moderate business and general satisfaction.

Mrs. Wiggs of the Cabbage Patch was at the Lyric 10-15 for its annual visit and was given a good reception.

At Shea's 10-15: The Operatic Festival, Hill and Salvani, the Avon Comedy Four, Chick Sale, Mr. and Mrs. Mark Murphy, Eldora and co., King Sisters, Pusey and Ragland, and Kinetograph.

Queen of the Jardin de Paris, with Charlton, was at the Garden 10-15.

Sam Rice and the Merry Maidens held the boards at the Lafayette 10-15.

Anson-Gilmore co. will open a season of stock at the Teck 17, offering as their first attraction The Liars.

The Sheffield Choir, of London, Eng., packed the Convention Hall 9 and gave one of the best concerts ever given in the city.

Gertrude Nelson Andrews personally directed the rehearsals of her play, The Remittance Man, and was much entertained during her stay.

F. T. O'CONNOR.

ELMIRA.—LYCEUM (Lee Norton): Howe's pictures 4: large and well-pleased house. At the Old Organ Roads 6-8: good houses; well pleased. The Time, the Place and the Girl 11. A Stubborn Cinderella 17. Madame X 20.

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ARENA NOTES.

At El Paso, Texas, the Sells-Floto Circus drew packed tents April 4 and greatly pleased. A calliope recital was given in the morning in front of the "Daily Herald" office.

It is definitely announced that the Young Buffalo Wild West Show will open its season at Peoria, Ill., April 23.

The Sells-Forepaugh Circus is expected at Owensboro, Ky., on April 25.

"Ringling Brothers' Circus will assemble in Bloomington, O., for the road April 22 and will give their first tented performance April 26.

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Mother 20. End of season.——MOBART (G. W. Middleton): The Stanford and Western Players in Brown's in Town, furnished a merry week at this house 3-8; large business. Harry Wilgus was an adequate Dick Preston. Emily Smiley as accomplished Lesby, and Virginia Hennings a clever Freda Von Hollbrook. Others who did well were Minnie Stanford, Herbert Mansfield, Florence Nelson, J. Atwood Walker, and Thomas La Rue. As a Man Says 10-15.——Pierre of the Plains 17-22.——MAJESTIC (G. H. Von Dyman): Balaschoff Troupe, Mason and Murray, Keegan and Mack, and Les Ross 3-8; large and well-pleased houses.——FAMILY (G. W. Lawford): Kessler and Bartholomew, Fox and Summers, and Billy Tan 3-8; good, to good business.——ITEMS: Manager George Lyding, of Borick's Theatre, has selected Winifred Florence as prima donna of the opera season, which is to start at that house in May and run until cold weather. The strong organization being gathered by Manager Lyding is practically completed, and it gives promise of pleasing to an unusual degree.—Manager G. W. Lawford, of the Family, is the happy father of a son born 3.—The Schweppe Brothers are rushing work on the new theatre being built by them at Main and Market streets. Its location is excellent, and it will be an important factor in local theatrical circles.—The Rose Circuit Co., owners of the Family Theatre has transferred G. W. Lawford, who has successfully managed the house for several months, to the Park Theatre, Erie, Pa. Lee Norton, the popular manager of the Lyceum, another Rose house, will hereafter manage both houses.—James Slevin, who wrote The Voice of the Mighty for James O'Neill, Divorcons for Grace George, and made a dramatization of St. Elmo, has joined the Stanford and Western Players at the Mozart. He is finishing a new play which promises great things.—So popular have become the Stanford and Western Players at the Mozart that Manager Middleton, of that house, has closed a contract for their occupancy of that house next season. J. MAXWELL BEERS.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): The Lytell-Vaughan Stock co. gave a very creditable performance of The Servant in the House 10-15. The various roles were admirably sustained and the attendance up to the standard. The Girl of the Golden West 17-22. Albania Orchestra (local) 24.——EMPIRE (James H. Rhoden, res. mgr.): Billy Watson and his Girls from Happyland 3-5 entertained packed houses. Clark's Runaway Girls, with Jack Reid, Frank Wakefield, Estelle Rose, and other prominent burlesquers served to draw crowded houses 10-12. Rents-Santley co. 13-15. Reeves' Beauty Show 17-19. Serenaders 20-22.——GAIETY (Oliver B. Stacy): Sam T. Jack's co., headed by Bob Van Osten and Kitty Mitchell, Omina, sensational dancer, and athletic features by Joe Bernstein, and Young Griffo provided a tiptop bill, which won the favor of packed houses.——ITEMS: Vaudeville and pictures pleased crowds at Proctor's and Majestic 10-15.——Edith Ipsen, of San Francisco, Cal., has been the guest of Evelyn Vaughan, of the Lytell-Vaughan Stock co., the past week. GEORGE W. HERRICK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles G. McDonald): Mary Manning in A Man's World 6 closed the regular season at this house to a capacity audience, playing 17 Clara Turner and stock co. will appear in high-class productions, opening with The Girl of the Golden West.——MOHAWK (Charles T. Taylor): The Big Banner Show, with Gallagher and Shean at the head of the fun department, were well received by good-sized audiences 6-8. Rabetta was at the head of the female contingent. Rents-Santley co. 10-12 played to fair business; co. and production of the usual run. Clark's Runaway Girls 13-15. Serenaders 17-19. Al. Reeves' Beauty Show 20-22. Queens of the Jardin de Paris 24-26.——ITEM: The students of the Modern Language Department of the local high school offered the German residents of the city a rare treat when on April 8 they presented Schiller's Nedre Als Ontzel. Too much praise cannot be given those who took part. Among whom were Ethel Meade, Winifred Fisher, Helen Krida, Howard Arany, Robert McTaggart, Francis Harley, and William Smith. NAT SAHR.

ROCHESTER.—LYCEUM (M. E. Wolff): The Old Homestead, with a competent cast of players, presented this famous play in a satisfactory manner to large houses 7, 8. The J. Y. M. A. gave their annual minstrel performance to a large and well-pleased audience 10. Madame Sherry 17-19. The Dollar Princess 20-22.——BAKER (F. G. Parry): The Virginian proved an excellent attraction 10-12. Earle Ryder in the leading role was admirable, as was H. C. Russell as Trampas. Augusta True rendered excellent support. The Sweetest Girl in Dixie 13-15 provided some good comedy to large audiences. Hanlon's Superba 17-22.——COOK'S (J. Hunt): Is Matrimony a Failure? 17-22.——CORINTHIAN (F. Strauss): The Serenaders entertained large houses, with two musical farces and an olio, 10-15. Nanette Coulton won much favor by her singing. The olio showed several good acts. The Queen of the Jardin de Paris 17-22. E. G. ZIMMER.

SYRACUSE.—WIETING (John L. Kerr): The Wieting Players (stock) in A Soldier of Fortune 17-22.——EMPIRE (F. Gage): The Dollar Princess 17, 18. The Round Up 20-22.——BASTABLE (S. Bastable): St. Elmo, with Martin L. Alsop in the title part, gave meritorious performances to good-sized houses 6-8. The Sweetest Girl in Dixie pleased fair business 10-12. The Virginian 13-15. Eugenie Blair in The Light Eternal 17-22.

E. A. BRIDGMAN.

SARATOGA SPRINGS.—BROADWAY (L. C. Varney, supervisor): The Colonial's Maid March 31 pleased a large audience; co. excellent; nearly every member of the cast was worthy of mention. Haymakers' Minstrels May 1.——PONTIAC (J. C. Graul): Jack Marion, Davis and Walker, M. F. Reynolds, H. V. Fitzgerald, Mardie Raymond, Court and Don, Harrigan and Giles, Florrian Sisters, Tyler Brothers, Richard Brothers, Blanch Gordon, Shepperley Sisters, Frank M. Hull, Hillis and Remeral, Guy Lester, Herring and Herring, Bissell and Shady, Lillian De Lue, Cornelia and Wilbur, Plunkett and Burns, the Rano's Young Sisters, Frank Barry, Mabel Carson, Lloyd and Costano, Juggling La Rolls, Graham and Evans, Lillian Jeanette Conners and Edna; gave good entertainment to large and pleased audiences.

MIDDLETOWN.—STRATTON (O. S. Stathaway): Pull Off is The Explorer 7 pleased two fair houses. The Thief 8-5 fair business. Vaudeville 10-15; capacity houses. The Sweetest Girl in Dixie 19. Bert LaMont Musical Comedy co. in The College Girl and Prince for a Day 20-22. Band concert 22. The Girl in the Taxi 25.——MIDWAY PARK THEATRE: Opens Summer season May 30; seating capacity has been increased, auditorium enlarged and improved. Frank Melville will do the booking. Charles Oakley, of the Charles K. Champlin co., will be the musical director.——ITEMS: Al. Adams, stage-manager of the Stratton, has resigned and goes on the road with the Adams Moving Picture Festival co.—Fred. Fischer spent Sunday in town.

PALMYRA.—OPERA HOUSE (H. L. Averill): Vaudeville and pictures, with Bleau and Corson, singing and dancing artists; Iva Davis, soloist, and a fine bill of pictures 1 to packed house. Vaudeville and pictures, with Culbertson and Koffler, sketch artists; Iva Davis, soloist, 3 to biggest mid-week business of the year; fine programme.——ITEM: Manager Averill, who has been the lessee and manager of Opera House for eleven years, has just renewed his lease for another term of years. It is expected that during the Summer the interior of the theatre will be newly decorated and furnished.

TROY.—RAND'S OPERA HOUSE (H. T. Thompson, res. mgr.): For the third week of the Graymercy Stock co. 10-15 A Bachelor's Honeymoon pleased fair audiences. The co. consists of James B. Cunningham, F. G. Hearne, J. W. Johnson, Charles F. Dey, Garland Gaden, H. M. Leonard, Carroll Barrymore, Bruce Kent, Gus Alexander, Willis Allen, Geraldyne Peck, Bertha Leigh, Leslie Palmer, Alice Weeks, Kate Griffith, and William H. Thompson, and is giving satisfaction. —— PROCTOR'S GRISWOLD (Guy Graves): First-class vaudeville and pictures continue to draw S. R. O. houses 10-15.

JOHNSTOWN.—OPERA HOUSE (J. A. Cohn): Helen Grayce co. 3-8, with daily matinees; excellent co., to large and well-pleased audiences. Plays: When Knighthood Was in Flower, The House of a Thousand Candles, The Man of the Hour, The Right of Way, The Clansman, Beyond Pardon, A Little Brother of the Rich, The Squaw Man, and Three Weeks. The Girl from Rector's (changed dates). The Rosary 15. All at Sea (local), under the direction of Edward Paulton, of New York.

BINGHAMTON.—STONE OPERA HOUSE (Fred Gillen): Howe's pictures 3 drew good house. A Stubborn Cinderella 8. Williams' College Dramatic Club 13. Sweetest Girl in Dixie 17. Elks' Minstrels 18.——ITEM: Manager Fred Gillen, of the Stone Opera House, announces that he is now making arrangements for a permanent Summer stock co. to open at the Stone May 8. The personnel of the co. has not been definitely settled.

NEWBURGH.—ACADEMY (Fred M. Taylor): University of Vermont in Ionahan Rug 7 fair business and performance. Grace George in Sauce for the Goose 8 to good business and performance. Lamont's Musical Comedy co. 17-19.——ITEM: Manager Taylor and family have returned from a two months' vacation at Daytona, Fla.

GLENS FALLS.—EMPIRE (J. A. Holden): Maitland Players will open an indefinite engagement 17, presenting When We Were Twenty-one as the initial performance. Mr. Maitland will play nothing but New York successes and excellent business is anticipated.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle): Pictures March 31, 1. The Williams Twins, a local team, composed of Alfred and Bessie Williams, made a big hit in blackface comedy 31.

AMSTERDAM.—OPERA HOUSE (George McClumpha): The Rosary 8 pleased two poor houses; deserved capacity. At the Old Cross Roads 13. Clara Turner Stock co. in The Girl of the Golden West 19.

COHOES.—PROCTOR'S: Vaudeville 10-15 pleased large business.——NEW THEATRE (Fred Ireland): Vaudeville and pictures 10-15; good business.

AUBURN.—BURTIS-GRAND (J. O. Brooks): Vaudeville 10-15; large house. Vaudeville 17-22.——AUDITORIUM (J. N. Rose): Girl in the Taxi 20. Raymond Hitchcock 26.

OHIO.

CLEVELAND.

Dr. De Lux Seen Here for First Time—Anine Russell at the Colonial.

Ralph Hers, who is an old favorite in Cleveland, was seen at the Euclid Avenue Opera House 10-15 in Dr. De Luxe. Manager Gaites has surrounded Mr. Hers with a good co., and the piece is beautifully staged. Katie-Did 17-22.

Annie Russell was the attraction at the Colonial in Gordon's Wife 10-15.

The local Aerie of Eagles will hold the boards 17-22, giving an old-time minstrel show.

School Days was the bill at the Lyceum 10-15. The Blue Mouse 17-22.

Metropolitan Opera co. will be at Keith's Hippodrome 20-22.

It was a happy selection of the Holden Players to present Little Lord Fauntleroy on vacation week at the Cleveland Theatre 10-15. Monte Cristo 20-22.

Joseph M. Gaites was in town all week looking after his latest venture, Dr. De Luxe, which opens in New York 17. WILLIAM CRASTON.

CINCINNATI.

Forbes-Robertson in The Third Floor Back Drew Well and Pleased—Other Bills.

At the Lyric 17-23 was presented The Passing of the Third Floor Back, with Forbes-Robertson. The attendance was good; in fact, better than the previous week at this theatre, when Bernard Played He Came from Milwaukee.

Alice Lloyd, English comedienne, was the drawing card at the Columbia 16-22 in a pleasing repertoire of songs and changes of costumes. Other leading features included Charles E. Evans in a comedy farce, It's Up to You. William and Marrion, Murray and co. in a comedy sketch called The Prima Donna's Honeymoon. Manager Shockley, by capable management, has maintained a record-breaking attendance at this popular theatre during the whole season.

Josephine Sabel was the headliner at the Empress during the past week, where she played to good business. She is a singing comedienne of note, and her songs were well received. A good programme was presented.

Caught in Mid-Ocean was the bill at Heuck's 16-22.

Dave Marion and the Dreamland Burlesquers began a two-week performance at People's on 16, presenting a new burlesque called The Aeronaut. A. J. McNAIR.

TOLEDO.

The American Considerably Damaged by Fire—Praise for Vaughan Glaser and Company.

Vaughan Glaser and his splendid co., including Fay Courtney, Fred Kirby, Charles Carver, and James Hester, opened a week's engagement at the Lyceum 9-15 in Cameo Kirby and played to large houses. T. A. Mangrane, who was a member of the Payton Players at the American, is with Mr. Glaser and was accorded a hearty reception.

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Is Marriage a Failure?—the bill at the American 9-15.—opened to good houses and the advance sale large for balance of week, when fire partially destroyed the theatre afternoon 11. Fortunately there was no matinee. Manager Lawrence, of the co., assisted by George Webb, the leading man, and several friends, succeeded in saving the wardrobe of the co. The co. were to open May 1 at the Lyceum; as yet no definite plans have been announced.

At the Auditorium the Roy Atwill Players are presenting A Servant in the House 9-15. Forty-five Minutes from Broadway 16-22.

E. M. HERB.

KANSASVILLE.—WELLER THEATRE (W. S. Canning): The Melting Pot 8; excellent performance; fair business. U. T. C. 14; house will close 29; Buster Brown booked before that date.—ORPHEUM (H. S. Carter): Fate and four other vaudeville acts; fair business.—CASINO (Clyde Quimby): 10-15: The Troubles of Mr. Pipp, by Casino co., and other short sketches; capacity business.—ITEMS: The Abott-Bispham recital has been recalled by the illness of the prima donna.—A half-hundred Kansasville people will go to Columbus 17 to hear the Sheffield Choir at Memorial Hall.

LAURA B. POR.

URBANA.—CLIFFORD (Edward Clifford): ——ITEMS: Glow's pictures draw big. Manager Clifford having changed from Saturday only to every night.—County Sheriff 18.—The Lyric, after being closed several weeks, has been opened by Mrs. Robert Agler, who will continue pictures, and later on put on vaudeville.—Minosuki Tashi Yamamoto lectured on the "Russo-Japanese War" 12, 13.—Cleia Middleton has been engaged to sing.—Harry Glick's Wonderland, with pictures, could not accommodate the crowds 8.—Redding and Reifsnider's Orpheum pictures draw big.—Ruth Murray has been engaged to sing.

WILLIAM H. McGOWN.

SPRINGFIELD.—FAIRBANKS (George Denmar): A Broken Idol 8; last attraction of season, and it was well received by fair business.—NEW SUN (Sun Amusement Co.): Sun's Minstrels and Joyland Girls 10-15 to very good patronage. Jack P. Reed, W. E. Werden and Co., Orpheus Hill and co., Three Dreamers, Charley Carr Trio 17-22.—ITEMS: The Sun Amusement Co. will close the Sun Theatre 17, and will open the Fairbanks with vaudeville for about twenty weeks.—Mr. Sun has secured a lease on the Grand for ten years, and after having the theatre remodeled and thoroughly refitted will open in the Fall with vaudeville, and will change the Sun to either a stock or repertoire.

HAMILTON.—SMITH'S (Tom A. Smith): The Russian Symphony Orchestra March 31; fair business; excellent concert. Girls 2 pleased the usual big Sunday houses. Dave Lewis in Don't Lie to Your Wife 8; fair house; fair co. and performance. Lyman Howe's pictures 9; greatly enjoyed by a good-sized audience. Peck's Bad Boy 16. Trixie Friganza in The Sweetest Girl in Paris 23.

AKRON.—COLONIAL (W. T. Grover, res. mgr.): The Country Boy 10.—GRAND (O. L. Miller, res. mgr.): School Days 6-8 pleased to good business. Girls 10, 11; satisfactory attendance and box-office receipts. Beulah Poynter in The Girl He Forgot 13-15. The Minister's Sweetheart 17-19. The Girl and the Tramp 24-26. The Newlyweds and Their Baby 27. A Broken Idol 29.

ALLIANCE.—COLUMBIA (W. R. Davis): The Merry Widow 6; splendid; fair audience. H. Evan Williams Concert co. 11; light business; pleased. Madame X 14. The Country Boy 16. The Flower of the Ranch 19. The Newlyweds and Their Baby 24. The Rosary 27. The Flaming Arrow May 5. The Red Mill 8. Mr. Moody from Starland 11. James T. Powers in Havana 19.

CIRCLEVILLE.—OPERA HOUSE (H. C. Gordon): Stetson's U. T. C. 12; good co. and business. Lyman H. Howe 21.——ITEM: Gordon and Emery's lease expires June 1, at which time Walter Baughman assumes management. Mr. Baughman has been connected with this house for many years and has many friends here who will give him the best support.

BELLAIRE.—COLUMBIA (James Tallmadge, jr.): Graustark March 30 drew well and pleased.——ITEMS: The Howe moving pictures is the next attraction 29.—The Columbia will soon close its season, and Manager Tallman will leave for Mexico for recreation, after a very successful season.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers): Madame X 13. Howe's pictures 17. Raymond Hitchcock in The Man Who Owns Broadway 19. Elks' Minstrels (local) 20, 21. Newlyweds and Their Baby 24. Al. Wilson May 4. Miss Nobody from Starland 12.

LIMA.—FAUROT (L. H. Cunningham): Rose Melville in Sis Hopkins 7 pleased. Madame Sherry 8 drew well and gave excellent satisfaction. Madame X 11 proved big hit. Raymond Hitchcock in The Man Who Owns Broadway 18.

PIQUA.—MAY'S OPERA HOUSE (Central Associated Theatres): Madame Sherry 7 to excellent business; good performance. The Newlyweds and Their Baby 21. Al. G. Field's Minstrels 5.

PORTORIA.—ANDES OPERA HOUSE (Carl Smith): A Broken Idol 4 to light business. The Cowboy and the Thief 6 pleased small audience.

COSHOCTON.—SIXTH STREET THEATRE (John Williams): Madame Sherry March 29 pleased full house. Girls 5; fair co. and house. A Broken Idol 6 pleased excellent business.

PORTSMOUTH.—GRAND (Fred Higley): U. T. C. 8; fair to good business. The Goddess of Liberty 10. Walker Whiteside in The Melting Pot 13. Howe's pictures 14.

CHRICHSVILLE.—CITY OPERA HOUSE (Slvin and Van Ostran): Buster Brown 23. The Girl and the Tramp May 2.

TIFFIN.—OPERA HOUSE (C. F. Collins, res. mgr.): Madame Sherry 6 delighted banner house of the season. College Town (local) 12.

NEWARK.—GILGER (W. A. Roecoe): The Man on the Box 6 pleased fair-sized house.

OKLAHOMA.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (H. J. Moore): Madame Sherry March 31, 1. May Robson in The Rejuvenation of Aunt Mary 3, 4. Blanche Walsh in The Other Woman 27.——METROPOLITAN (F. C. North): North Brothers Stock 8-10 in The Girl I Left Behind Me; fine business. Love Route 10-17; good.——LYRIC (John Sinclone): Lorch-Bittner Stock 1-5 in The Man of the Hour and Money Again 10-16; good co. and business.——POLLY (F. M. Tull): Clyde Veaux and co., Ed Winchester, Bert Howard and Edie Lawrence, the Albany Quartette, Campbell and McDonald, Follyscope; good bill to fair business. Captain Treat's Seals, Hillman and Roberts, Frankie Farrel, Catherine Challmer and co., Dan Court and Whalen, and Follyscope 9-15.——ITEMS: The Western Vaudeville Managers' Association has opened a branch office here, under the management of John Dicker. Mr. Dicker feels very confident that big returns will come from the Southwest in the near future on account of this move.—Professional safe blowers cracked the safe of the Lyric Theatre, Oklahoma City, 2, securing about $100 in cash.—J. H. Moore, manager of the Overholser Theatre, announced that he had closed a contract with the Sullivan and Considine people to hold Summer vaudeville at this house, beginning May 8; prices 10, 20 and 30 cents.—The North Brothers Theatrical Stock Co., consisting of Sport, Harry and Frank North, have opened another new theatre for their stock at Columbus, O. They will manage and play the Colonial Theatre at that place. They will also take their Topeka, Kan., co. to Kansas City, where they will play in the Shubert Theatre.

ALTUS.—GARRICK (A. A. Hougham): The De Armond Sisters 3-5; fair co. and good business. Plays: American Actress, Girl of the Slums, California, The Theft, Tempest and Sunshine, The Hills of Kentucky, and A Fisherman's Daughter. The Missouri Girl 15.

M'ALESTER.—BUSBY (H. A. Spielberger): Blanche Walsh 7 pleased. Outside the Heavenly Gates, presented by Oak Cliff I. O. O. F., 12.——ITEM: Elks' new home dedicated 3.

OREGON.

PORTLAND.

The Merry Widow Well Presented—Florence and Theodore Roberts Seen to Advantage.

The Merry Widow, with all its haunting, lovely melodies, was the attraction at the Heilig 2-5. The commodious stage of the Heilig allowed the production to be put on in entirety of choruses and stage settings, a feat impossible at either of the prior visits of the co. The cast is uniformly excellent. Mabel Wilbur makes a charming Widow, and her beauty and grace in the dance numbers make an instant impression. Charles Meakin as Prince Danilo possesses a good tenor voice. He is a light comedian of decided talent and a graceful dancer. The chorus is large and sings with splendid volume. Marie Dressler in Tillie's Nightmare opens week's engagement 10.

One of the best performances ever given in this city of Belasco's version of Zaza was seen at the Baker week opening 3, with Florence Roberts in the title-role, Theodore Roberts as Dufresne and Thurlow Bergen playing Dufrene. Although Miss Roberts' name has long been associated with the role of Zaza, it being perhaps her best success, still her performance at this time seems imbued with a new life and to take on new lights and shades, and even to those who have seen her many times before, Zaza is very much like a new woman in these her late performances of it. Miss Roberts is every moment the artist. Thurlow Bergen's Dufrene was also a most excellent portrayal of the thankless role, and the big scene in the fourth act aroused most intense enthusiasm, receiving curtain call after curtain call. The part of Cascart is but a light tax on the superb acting powers of Theodore Roberts and he played it in an easy, offhand manner, which, however, did not detract from its effectiveness. Others of note in the cast were Florence Smythe, who gave a charming Alice; Lillian Andrews, who furnished much of the comedy with her remarkable performances of Aunt Rosa; J. Frank Burke as Duc de Brissac, Lillian Armsby as Nathalie, and Frank Demithorne as Bigault. The scenery and settings were superb, especially the last act, which was one of the most beautiful ever seen here in stock. Sham 10-15. The Merchant of Venice 17.

Week commencing 8, the Lyric Musical co., with Dillon and King, presented The Bluffers. Happy Harrison and his trick mule, "Dynamite," 10-15.

JOHN F. LOGAN.

MEDFORD.—OPERA HOUSE (Charles D. Haselrigg): The Merry Widow March 31: excellent co.; capacity house. Madame Sherry 6. Three Weeks 8. Lew Dockstader's Minstrels 20. Old Homestead May 6. The Russian Symphony 19.

SALEM.—GRAND (John F. Cordray): The Dunbar Quartette 5; S. R. O.; very entertaining. Madame Sherry 8. Lecture 11. Lew Dockstader 22.

PENNSYLVANIA.

PITTSBURGH.

A Line of Good Attractions and Prosperous Business—Marriage a la Carte Revived.

PITTSBURGH, April 18.—Marriage a la Carte, featuring Emmy Wehlen, is the current attraction at the Alvin, and Madame X, The Passing of the Third Floor Back, and The Man from Home are announced to follow consecutively. During the past week The Chocolate Soldier drew crowded houses, and an extra performance was given on Friday afternoon. There were two changes in the cast since it was here eight weeks ago, namely, John Dunsmuire as Captain Massakroff, made a little more comedy than his predecessor, and Lillian Peil was seen as Nadina Popoff and pleased. This opera has done the largest business at this house in several seasons.

The Nixon is offering David Warfield in The Return of Peter Grimm this week. The Cincinnati German Theatre company will be seen in Wieser Blut, Wilhelm Tell, and Alt Heidelberg the first half of the coming week, and Jacob and Elisa Silbert, Heine Chalmovin and their Yiddish company will present Driven from Home and The Sacrifice on Thursday and Friday. The Old Town played a return date last week to fair-sized audiences. Fred Stone was the life of the piece, and his comical rope walking act and skillful lariat dancing were the features. Underlined are When Sweet Sixteen and The Traveling Salesman.

School Days is at the Lyceum, and the outlook is that a large week's business will be done. A Broken Idol pleased last week, and was presented by a capable company and splendidly staged. Fiske O'Hara in The Wearing of the Green next week.

The Harry Davis Stock company is presenting The Taming of the Shrew at the Duquesne, and Strongheart will be the bill next week. Quo Vadis was handsomely staged last week and the players well cast. Messrs. Morrison, Harris and Moore, as Petronius, Vinicius and Nero, and Mary Hall and Sylvia Starr as Lygia and Poppaea, were all excellent.

Camille Ober, Mrs. Gardner Crane and company in The Little Sunbeam; Big City Four, Black Family, Royal Tokio Japs, Al. Rayno's Bulldogs, Work and Ower and others form a good vaudeville bill at the Grand, which continues to be the best patronized playhouse in the city—usually filled at every performance.

Max Spiegel's College Girls are at the Gayety, while the Star Show Girls company is at Harry Williams' Academy.

ALBERT S. L. HEWES.

SCRANTON.—LYCEUM (Thomas M. Gibbons): The Chocolate Soldier 3, 4; the best musical co. of the season to two packed houses. The parts were ably sustained, especially Nadina by Bess Vivienne, Mascha by Gene Lanoska, Sumerli by Harry Parleigh, and Alexis by George Tallman. The chorus was far above the average in singing and looks, the orchestra was very good and the scenery was fine.——NEW ACADEMY (J. H. Docking): Hearts of Oak was the offering of the Pell Stock co. week of 3 to capacity business. Rose King as Chrystal scored another decided hit. Harold Claremont as Terry Dennison was at his best, and curtain calls for him and Miss King were numerous. Duncan Penwarden as Owen Garroway, Edward Dent Gibbs as Ned Fairweather, and Ada Sherman as Aunt Betsy were excellent and merit special mention. The staging was all that could be desired and the scenery was in keeping with the play. East Lynne 10-15.——POLI (J. H. Docking): The bill for week of 3 was fine, with Willis Holt Wakefield as a headliner, James Clancy and co., Ed F. Reynard, Eldora and others to the usual excellent houses.——COLUMBIA (G. Nelson Teets): The Passing Parade 3-5; co. and business excellent. Cecelia Sylvester, Mae Rose, and Sam Sidman were featured and made individual hits. The Empire Burlesquers in All to the Good and On Gorgonola Island 6-8; co. and business very good. Bob Van Osten, Fred Reese, and Kitty Mitchell scored hits. Miss New York, Jr., 10-12. The Lady Buccaneers, with Joseph Watson, 13-15.

HARRISBURG.—MAJESTIC (N. G. Mirick): The Rose Maiden, a production by the chorus of a local department store, assisted by soloists of some reputation, was given to crowded house 6, and was rewarded by unstinted applause; taken as a whole, it was a success. The Chocolate Soldier 7, 8; the house was well filled at each performance. Madame Sherry 11; good house and well pleased audience; play handsomely staged, with very good chorus. Star Show Girls 12; good business for this class of entertainment. Gay Matilda 15. S. H. Dudley and Smart Set 17. Big Revue co. 19.——ORPHEUM (C. Floyd Hopkins): Programme for week of 10-15: Night in a Turkish Bath, Jack Wilson Trio, Gaston and Cloverdale, Shaw Twins, Karl, Bison City Four, Shields and Rogers, and the Orpheoscope; the attendance was fair for Holy Week.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): The World of Pleasure 6; good attraction and business. Viola Allen in The White Sister 7; splendid performance to capacity. The Merry Widow 8; fine attraction to capacity, which marks the close of the season, and beginning the following week the house will be converted into a ground-floor house. April 11 the stage hands will have a benefit amateur vaudeville performance. William Jennings Bryan will lecture on "The Passing of Plutocracy" 13.——MAJESTIC (M. J. Boyle): The Summer stock co. is here to rehearse for the opening 17 in The Lion and the Mouse. Herbert Brenson will again be the director. Co. includes Austin Webb, Eugenie Hayden, Herbert Brenon, Frank Smith, Ben Graham, Fannie McIntyre, Beresford Lovett, Arthur Rowe, Florence Knight, and Lillian Rhodes. Howe's Great London Shows 21.

HERRENDALE.—LYRIC (B. H. Dittrich): Chauncey-Keiffer Stock co. 10-15 in The Belle of Richmond, A Waif of France, The Love Route, Anna Karenina, His Majesty and the Maid, Queen of the Rockies, Will o' the Wisp; excellent co. to fair business; exceptionally good specialties. My Cinderella Girl 17. Rentzell Minstrels 27. The Arrival of Kitty May 3.——ITEM: Charles Lawrence, leading man of the Chauncey-Keiffer Stock co., displayed great coolness and presence of mind during performance of The Love Route 9, when the house filled with smoke from a nearby fire and greatly alarmed the audience. Mr. Lawrence reassured the frightened, ordered the orchestra to continue playing, and directed the departure of the audience in an orderly and masterful manner.

READING.—ACADEMY (Phil Levy, mgr.): The Florida Strollers 7 pleased two small audiences; several good comedians, bright dialogue, and a good singing chorus featured the performance. Gay Matilda 8 canceled. The Star Show Girls 11 to good business. Behind the scenes a new play by Margaret Mayo, will have its initial production at this playhouse 15. The Big Review (burlesque) 18, with matinee. The Chocolate Soldier 21. The Best People on Earth 22, with matinee. Viola Allen in The White Sister 27.——OPERA HOUSE (D. S. Bradley): John Burke and his stock burlesque troupe, playing two bills a week. The co., though independent of the Wheel, contains several clever people and a good chorus. Mr. Burke plays the leading comedy roles acceptably.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): Gay Matilda 10 canceled. Pennsylvania State Theatrical Commissioners 17. The Smart Set 18. The Talk of the Town (local) 19, 21. Lancaster Choral Society 20.——FAMILY (Edward Menart): The stock co. produced The House of a Thousand Candles 10-15 to large and well pleased audiences. The leading characters were well sustained by Edward Van Sloane, Belle Mitchell, E. J. Blunkall, Anna C. Turner, Susanne Rowe, Fulton Risser, Jr., Robert Stets, and Tom Powers. When Knighthood Was in Flower 17-23.——ITEM: Warda Howard has been secured as leading woman for the stock co. at the Family and will make her first appearance here 17.

CONNELLSVILLE.—SOISSON THEATRE (Fred Robbins): Madame Sherry March 24 pleased record-breaking house. The Rosary 25; excellent performance; good business. The Smart Set 27; fair performance and business. The Goddess of Liberty 28; splendid performance; good business. The Newlyweds and Their Baby 5 delighted a crowded house. The Monte Carlo Girls 8; fair, to good business. Walker Whiteside in The Melting Pot 20. The National Guards Minstrels (local) 21, 22.——ITEMS: Charles E. Stout, the opera comedian, is staging the minstrel show for the National Guards.—Anna Furtney has been engaged as treasurer of the Soisson.

LATROBE.—SHOWALTER (W. A. Showalter): The Texas Ranger March 30; poor co. and business. The Toy Shop 7, matinee 8 (local), direction of E. May Bookwalter, of Central Lyceum Bureau, Harrisburg, Pa.; 150 people in cast; a distinct success to two capacity houses. William J. Bryan, lecture, 12. "The Passing of Plutocracy" drew well. Gay Matilda 19 canceled. The Wolf 21 canceled.——ITEM: Owing to the unsettled labor conditions in this section it is probable that the season will close earlier than usual, as it has not been a success from a financial standpoint.

M'KEESPORT.—WHITE'S HIPPODROME (F. D. Hunter): The Round Up 7, 8; three performances to good business; co. without a flaw and gave finished performances. Mr. Holmes as the sheriff was excellent. Paula Gloy made a good impression as Polly. Others deserving credit for good work are Mitchell Harris as Jack Payson, Harry Cowan as Dick Lane, William Conklin as Sage Bush Charlie, Ogden Crane as Buck McKee, and Grace Benham as Echo Allen. My Cinderella Girl 12 canceled. Gay Matilda 15.

YORK.—OPERA HOUSE (B. C. Pentz): The Champlin Stock co. gave pleasing performances March 27-1. Plays: The Walls of Jericho, At Piney Ridge, The Royal Mounted, The Powers That Be, Shore Acres, The Reformer, The Arizona Limited, and The House of a Thousand Jewels; business fair. The Smart Set 3, did fair business. Himmelein's Ideals 10-15. The Broken Idol 24. Best People on Earth 25. Viola Allen 26. The Fortune Hunter 27. The Red Mill 28. Beverly of Graustark 29.

TAMAQUA.—FAMILY (Christ Petersen): English and Carnahan in The Leading Man March 27-31; Master Carnahan is seven years old and one of the greatest juvenile performers on the stage. The Musical Georgettes; excellent attraction; good pictures to large houses 3-5 at every performance.

BUTLER.—MAJESTIC (George M. Burchhalter): The Round Up 10, 11; good attraction; well staged; drew three very large houses; excursions were run on railroads and street car lines. The Flower of the Ranch 17. Madame X 18. The Rosary 20. The Country Boy (return) 22.

TARENTUM.—NIXON (C. N. Reed): Keyes Sisters Stock co. 3-8 pleased good business. Plays: The Cutest Girl, A World and a Woman, Two Orphans, In the Name of the Czar, Girl from Eagle Ranch, and Slave of the Orient. The Flower of the Ranch 15. Butler and Price Stock co. 17-22. Gay Matilda 24.

CHESTER.—WASHBURN (Leon Washburn): The Florida Strollers 3, 4; business and co. fair. The California Girls 7; burlesque co.; good business. The Black Patti co. 8. The Monte Carlo Girls 17, 18. The Smart Set 20, 22.

MEADVILLE.—ACADEMY (Ben F. Mack, res. mgr.): Bessie Abott and David Bispham 4; auspices Chamber of Commerce. The Rosary 6.

MAUCH CHUNK.—OPERA HOUSE (E. J. Melbearn): The Thief March 30; good co.; large house. Flower of the Ranch 4.

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RIDGWAY.—OPERA HOUSE (Hyde and Powell): The Climax March 31; fair attraction; poor house. The Firing Line 20.

WASHINGTON.—NIXON (C. D. Miller): Jesse James March 29; fair co. and business. The Newlyweds V scored hit to capacity. The Chocolate Soldier 18.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod): My Cinderella Girl March 29; large house. Pictures 8 pleased large house. Himmelein's Associate Players 17-22.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt): The Climax 6; fair audience. How Hooper Was Side Tracked 20. The Red Mill May 16.

WEST CHESTER.—OPERA HOUSE (J. F. Small): Pictures and vaudeville 3-8 pleased large business. Haverford College Glee Club 20.

POTTSTOWN.—OPERA HOUSE (E. C. Mauger): Motion pictures 10-22; business fair.

SHARON.—GRAND (G. B. Swarts, res. mgr.): Mother 19 (return).

PUNXSUTAWNEY.—JEFFERSON (J. O. Fish): The Firing Line 19.

RHODE ISLAND.

PROVIDENCE.

Edward Snader's Work in The Old Homestead Met with Approval—Record of the Week.

Despite the many years that Denman Thompson's The Old Homestead has appeared in this city good-sized audiences turned out 10-15 at the Empire and insisted the cast to their best efforts. Edward L. Snader portrays faithfully the leading character of Joshua Whitcomb, and the Village Choir won many encores by their good work. The Virginian 17-22.

The Baldwin-Melville Stock co. gave a finished and highly laudable presentation of Camille at the Imperial 10-15. Paul McAllister played his farewell engagement of the season with the co. From here he will go to the Majestic Theatre, New York, where he will open in stock during the early part of May. Averell Haines has been engaged for the leading roles as his successor. Beverly of Graustark 17-22.

The Providence Opera House remained dark during Holy Week, but will open 17 with Marr Mannering in A Man's World for four performances, to be followed by William Faversham for the remainder of the week.

The Knickerbocker Burlesquers held forth at the Westminster 10-15 with a performance of merit. Suits Moore and Zella Demar carried off the honors. Trocaderos 17-22.

The usual lack of patronage during Holy Week was not at all in evidence at Keith's, and the bill compares favorably with the best seen at the house this season. Lo Lo convinced the greatest skeptics during her short act and won favor with her remarkable performance. Schichat's Manikins appealed to both the young and old, and Ernest Pantzer and co., Wright and Dietrich, Kelly and Hunt, Arthur Bowen, Bertha Walker and Charles Ill, Minnie St. Clair, Tuscano Brothers, and the daylight motion pictures complete the bill.

It fell to Zella Demar, now playing at the Westminster with the Knickerbocker Burlesquers, to have the distinction of wearing the first harem skirt about the streets of the city. Her walk up and down the principal street during the noon hour session created a sensation, to say the least. H. F. HYLAND.

NEWPORT.—OPERA HOUSE (Ellis B. Holmes, res. mgr.): George Evans' Minstrels 17.

SOUTH CAROLINA.

ORANGEBURG.—ACADEMY (J. M. O'Dowd): Polly of the Circus 8 closed theatrical season here before a good house; the acting was good and scenery pleasing.——ITEMS: Manager O'Dowd has contracted to have Mr. Bryan speak at Orangeburg and Florence. According to contract these points will be the only engagements Mr. Bryan will have in lower South Carolina. The engagement is for first week in June.—Manager J. M. O'Dowd will leave this week for Florence, S. C., where he will take up his headquarters, he having secured the management of the Florence Opera House for the next season. A resident manager will be placed at Orangeburg.

GREENVILLE.—OPERA HOUSE (B. T. Whitmire): Brewer Musical Comedy co. March 26-1: very good co. and business. Polly of the Circus (return) 13. James K. Hackett 17. The Three Twins 29.

COLUMBIA.—THEATRE (F. L. Brown): Virginia Harned in The Woman He Married 3; very good, to well filled house. Polly of the Circus 12. The Fortune Hunter 17. Columbia Musical Festival 20-22.

SUMTER.—ACADEMY (Abe Rittenberg): Polly of the Circus 7. Francis Labadie 11. The King's Game 18.——UNDER CANVAS: William Todd vaudeville 2-8 pleased capacity.

FLORENCE.—AUDITORIUM (F. Brand): Polly of the Circus 8 pleased a good house.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becker): The Burgomaster 2; satisfactory co. to full house. Sunny South 3; fair co. and business. Local 5. Odd Fellows Minstrels, to good business. Al. Wilson 7 in A German Prince to deservingly good business. Paid in Full 9; first-class co. to good house. Paul Gilmore 14 in The Mummy and the Humming Bird. The Third Degree 16. Henrietta Crosman 18. The Girl in the Taxi 22. The Girl and the Blue Mouse 28.

SIOUX FALLS.—NEW THEATRE (Fred Becker): The Queen of the Moulin Rouge March 26 to capacity audience, giving general satisfaction. The Barriers 31 pleased good house. The Burgomaster 2. Sunny South 3. Local 5. Odd Fellow's Minstrels 6. Al. Wilson 7 in A German Prince. Paid in Full 9.

WATERTOWN.—METROPOLITAN (G. H. Dumond): The Bostonian Juveniles pleased good business 6. The Third Degree 15. The Girl in the Taxi 25.

HURON.—OPERA HOUSE (James Daun): The Burgomaster March 16; very good co. and good house. The Wise Fool 29; fair offering and medium house. The Barrier 3; one of the best attractions here this season; excellent co. and full house.

TENNESSEE.

KNOXVILLE.—STAUB'S (Fritz Staub): The Sins of the Father March 27; fair performance to only medium business. Buster Brown 28; third time here; drew fair business. Louis Mann in The Man Who Stood Still (matinee) and The Cheater (night) 3; both performances very fine to very small audiences, which, however, were highly pleased.——WELLS' BIJOU (Fred Martin): A Winning Miss 30-25; very good musical comedy, which pleased large audiences. Camille 27-1; fair co. to small houses. Billy Clifford in The Girl, the Man and the Game 3-8; very good; was greeted every night by large houses. James Boys in Missouri 10-12. The Wolf 13-15. The Benjamin Players Stock co. 17-22; new play to be presented each week of the Spring and Summer season.——GRAND (Frank Rogers): Elsie May Wilson, singing comedienne; Kingston and Thompson, musical act; Art Adair, rube act; Glenadier and Marion, sketch; John L. Sullivan and Jake Kilrain, Bright Light motion pictures 3-8.

CHATTANOOGA.—ALBERT (P. B. Albert): Louis Mann pleased good business 7. The Flirting Princess 19. The Chocolate Soldier 22.——LYRIC (H. G. Cassidy): Jewell Kelly Stock co. pleased fair business 3-8. Jewell Kelly Stock co. 10-13.——BIJOU (O. A. Neal): The Revelation 3-8 pleased good business. The Wolf 10-12. The James Boys in Missouri 13-15.

JACKSON.—MARLOWE (D. L. Williamson): The Golden Girl 8 pleased capacity house. National Stock co. 10-15.

TEXAS.

SAN ANTONIO.

Two Good Attractions at the Grand, The Flirting Princess and The Chocolate Soldier.

Harry Bulger in The Flirting Princess 1, 2 delighted the patrons of the Grand. Mr. Bulger is a scream; his work is so different from most comedians that it is quite refreshing. Al. Rauth has a splendid voice and handles it nicely. Mr. Rauth made quite an impression here. Dale Fuller as Araminta Bangs shared honors with Bulger, and Eulalie Jensen made a beautiful Princess Kiloh; her dancing was very graceful, as was that of Maude Emery. The co. on the whole was splendid. Special mention should be given the chorus, which was excellent. Attendance good. The Chocolate Soldier 3-6. Sarah Bernhardt 8, 9. May Robinson 14, 15. Grace Van Studdiford 20, 21.
HADEN F. SMITH.

TEMPLE.—EXCHANGE (Roy Bailing): Elks' Minstrels 3, 4, under direction of Messrs. Miller and Draper, of New York; splendid performances to delighted houses; standing room taken; weather exceedingly stormy. Kyri and his band 1; fair, to very poor business.——TEMPLE (Holden and Carter): Cooper and Lamerow 2-5; fine, to delighted capacities. Bunson and Harris 6-8; poor, to ill-pleased capacities.——UNDER CANVAS (RENTFROW): Rentfrow's Jolly Pathfinders closed a two weeks' engagement 1; good co. to well pleased capacities.——ITEMS: The proceeds of the Elks Minstrels goes to fund for erecting them a beautiful new home.—Al. Dunlap, former singer at the Majestic, goes to Waco, and C. L. Price, of Chicago, takes his place.—A. Vogel, former manager Temple Theatre, sold his interest to Holden and Carter. Mr. Vogel will open Airdome 24, playing stock cos. only, one performance per night.

WACO.—AUDITORIUM (Aaron Laskin): Three Twins, matinee and night, March 22; excellent performances, to good houses. Howe's Travel Festivals, matinee and night, 23, 24; excellent, to good houses. May Irwin in Getting a Polish 25; good, to small house. Blanche Walsh in The Other Woman 30; excellent performance, to good house. Harry Bulger in The Flirting Princess 31; good co., to big business. Della Fox in Delightful Dolly 1, matinee and night; fair co., to good houses.

GROESBECK.—OPERA HOUSE (Anglin Brothers): The Orpheum Musical Comedy co., under management of F. C. Hebard, presented Foster Ball and an excellent co. in The Yankee Tar March 27. The Sailor Minstrels 28, pleasing good business. Woods Sisters co. 6-8 pleased small business; deserved better.

UTAH.

SALT LAKE CITY.

A Week of Big Business—Work on the New Empress to Start at Once.

The Mormon Conference week, 3-8, and the town was full of visitors, giving the theatres generally good business.

At the Salt Lake Theatre a local co. presented Mispah to varying business, averaging fair. Irene Outtrim as Queen Esther gave a sweet and gentle portrayal of this strong historical character. Ivan Christy, John Conway, Arthur Belasco, James Ellis, Natalie Fryer, Marie Malatesta, and Vivien Curts were each satisfactory. Francis Wilson in The Bachelor's Ruby 10-12 to good business. Eleanor Barry, Edna Bruns, Mrs. Ogden Childs, Baby Davis, Clarence Handyside, E. S. Powell, and Richard Gordon were each well received. Speeches from Francis Wilson were added each evening, to the delight of those present.

At the Colonial, Alaska, a lurid melodrama, drew fair business 6-8, apparently pleasing those present. Etta Dalmas, Hope Mane, Camille Lewis, H. Johnson, Harry Belmore, Bert Porter, S. A. Jackson were each satisfactory. The Alaskan scenery and electrical effects were very good. Blanche Ring in The Yankee Girl 11-14.

The Shubert presented its jolly stock musical co. in a medley of music that seemed to pack the house at all times with two performances an evening. Doris Wilson and Lillian Sutherland, Le Roy Kinslow and Jack Curtis and the bunch of pretty girls all combine to make those present happy.

At the Garrick the house stock co. presented Clyde Fitch's Girls to good business entire week. Jane Wheatley, Helen Collier, and Margaret Dills made a very pretty and competent trio of girls. James Durkin, Henry Crosby, Walter Seymour, David Herblin, Jack Held, Jessie Pringle, Wilson Day, and Neil Pratt were each popular, and audiences were delighted.

At the Orpheum, week of 3, Hazel Chapple and co. and Amy Butler, with her quartette of singing boys, divided honors for first choice. Others were Reed Brothers, Lawrence and Fitzgerald, Leo Carillo, the Black Brothers, Russell and Devirne; business good.

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At the Mission, Cunning, the handcuff expert, entertained large audiences all the week. The Casino gave a good bill, consisting of the clever revues, Arnold Ave, Cecil Gordon and co. and the Variety Trio, which, with two reels of film, packed houses at all times.

A mammoth concert was given in the Mormon Tabernacle 6, under the auspices of the famous tabernacle choir, at which Alexander Heinemann and Salt Lake Symphony Orchestra and the Orpheus Club assisted. An immense audience was present and were delighted with Mr. Heinemann's splendid voice, the choir, orchestra, great organ, and Orpheus Club of male voices in combination.

Work on the New Empress Theatre for the Sullivan-Considine attractions was definitely outlined during the week and will begin first of May, when the present tenants vacate. Fred Lincoln, Leo De Camp and local manager O. W. Powers have accepted the plans, bought out the tenants and say they will have the theatre open in September. The plans call for elimination of stairs, using inclined planes instead, and for ventilation that will change the air every three minutes.

C. B. JOHNSON.

LOGAN.—THATCHER OPERA HOUSE (H. S. Hatch): Father and the Boys March 31. The Squaw Man 1: two of the best performances of the year and two of the smallest but most enthusiastic audiences of the season. MacIlwain co. in repertoire 3-8; opened to poor business, but drew crowded house last half of week. Plays: Her Only Sin, Three Weeks, In Missouri, Old Kentucky, and Madame's Divorce; best co. ever here.

VERMONT.

BENNINGTON.—OPERA HOUSE (Charles A. Wood): Grace George in Sauce for the Goose March 18; good business; pleased.——ITEMS: Duane Bassett returned from a trip to New York.—Nellie McGann resigned as pianist at the Library Theatre and Harry Benton, of Williamstown, replaced her.

BRATTLEBORO.—AUDITORIUM (George F. Fox): Young Adams co. March 27-1 pleased good business in Under the Bear's Paw, Beyond Pardon, Anna Karenina, The Prince of Liars, A Thief in the House, Nell Gwynne of Old Drury, and The Frozen Trail. The Rosary 6 pleased good business. Virginia Harned 27.

BARRE.—OPERA HOUSE (John E. Hoban, res. mgr.): The Man of the Hour 1: capable co.; pleased fair house. The Rosary 3: excellent performance to large house. The Dockey Minstrels (local) 6, 7: best seen here in years; house crowded; special mention is due William Hurry and the Four Willies Quartette.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh): Rosary March 30: good house and co. Young-Adams co. 10-15.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): Flaming Arrow failed to appear 4.

VIRGINIA.

NORFOLK.—ACADEMY (Otto Wells): Adelaide Thurston in Miss Angelus March 30, 31; pleased fair houses. The Round Up 23-25 pleased fair business. Annie Russell in Gordon's Wife 29. Virginia Harned in The Woman He Married 7 pleased capacity. Fred Niblo in The Fortune Hunter 20.——COLONIAL (S. W. Dongola): Keith attractions, including Bessie Wynne, 20-25; big houses. Madame Rosson headed bill 27-1. The Christmas Carol 10-15.——IRAUBY (Otto Wells): The Thief 29-25 pleased packed houses. Jeane Towles in Love and the Woman 3-5. Three Weeks 6-8; packed houses. Bunco in Arizona 10-15.

RICHMOND.—ACADEMY (Leo Wise): Billie Burke in Suzanne March 24, 25 to good business. Annie Russell in Gordon's Wife 29 to nice business. Virginia Harned in The Woman He Married 7.——BIJOU (H. R. McNavin): The Thief 27-1: business good. Bunco in Arizona 3-8. Thurston 10-15.——COLONIAL (H. P. Lyons): Bill 27-1: Rose Seldon, El Gordo, Billy Beauty, and pictures to capacity.

DANVILLE.—ACADEMY (Dr. P. H. Casey): De Wolf Hopper, with Marie Dressler, in A Mattress Idol March 31; excellent co.; delighted large audience.——ITEM: This house has been leased from S. A. Schloss by Dr P. H. Casey, of Lynchburg, Va., who will use it for motion pictures and vaudeville during the Summer. The name has been changed to the Majestic.

STAUNTON.—BEVERLY (Barkman and Street): The Red Mill 4 failed to appear. The Smart Set 6: good business. Tormakers 7. Sins of the Father 12. Wills' Musical Comedy co. 11-15. Beverly 25. Polly of the Circus 27.——ITEM: J. W. Myrtle has leased two floors of the Odd Fellows' Temple. He is rebuilding a very pretty house for vaudeville; stage, 27 x 16; seating capacity, 400.

WASHINGTON.

SPOKANE.

The Baker Stock Company Made Good Impression in The Wolf—Lawrence Players Scored.

Ben Hendricks in the title-role of Ole Olson played to a fair-sized audience at the Auditorium 8. The Old Homestead 9, 10. Gertrude Elliott in The Dawn of a To-morrow 15, 19. Marie Dressler 20. Madame Sherry May 5.

The Baker Stock co. scored heavily in The Wolf at the Spokane 2-8. Frances Slosson, Franklyn Underwood, Ralph Bell, Edward Lawrence, and John Sherman made the most of their respective roles, and Donald Bowles, new juvenile of the co., was excellent in his interpretation of Huntley and won many warm friends during his first week here. The Servant in the House is underlined 9-15.

Tempest and Sunshine was well presented by the Lawrence Players 2-8. Clara Byers as Sunshine scored. The balance of the co., including Jane Kelton as Sunshine and Del S. Lawrence as Dr. Lacy, was well received. A dramatization of St. Elmo by Del S. Lawrence is the offering for the week of 9.

Spokane merchant and traveling men's first annual carnival will be given in the State Armory May 1-6, for the benefit of a home for indigent salesmen, to be erected in or near Spokane. Walter P. Edrie, postmaster of Spokane, who was a successful drummer before he joined the federal Government forces, is head of the Committee on Arrangements. Twenty dollars in gold is offered for a slogan containing the words Spokane and carnival. The competition is open to the world.

An event of much interest in musical circles is the announcement that the Whitman College Glee Club, of Walla Walla, Wash., will be heard in Spokane this Spring. Under the auspices of the Brotherhood Class of the Westminster Congregational Church, the club will give a concert 15. The club is under the direction of Elias Blum. Soloists are Glen Morgan, violinist; Harold Crawford, 'cellist, both of the Walla Walla Symphony Orchestra, and Paul Willard Garrett, reader.

Robert H. Cosgrove, secretary of the Spokane Interstate Fair Association, announces the engagement of Francesco Ferrulo's band of forty-five pieces to appear October 5-7. Fortune Gallo, business-manager, was in Spokane to close this contract.

The Spokane Architectural Club has adopted resolutions against disfigurement of curtains in theatres by bizarre advertisements.

The Russian Symphony Orchestra, of New York, has been engaged to play at the Festival of Music, to be held at the Auditorium Theatre May 18. Modest Altschuler is director of the orchestra, the soloists being Nina Dimitrieff, soprano; Frank Ormsby, tenor; Leslie Jose-Hulse, contralto, and Bertram Schwahn, baritone.

Mrs. John G. Cunningham, of Spokane, has had the distinction of singing in the Italian Court, and in her cablegram she states she sang for Her Majesty, Queen Margherita. She will make her appearance in grand opera at the Costanzi in September.

Raising the Wind is to be presented by the seniors of the North Central High School in May. The comic opera number by a chorus of twenty-one will be a feature.

The patients of the Sacred Heart and Deaconess hospitals were surprised by a musical treat last week when a volunteer octette, under the auspices of the Musicians' Union, visited the hospitals and rendered a delightful programme. The musicians will also visit St. Luke's Hospital and the orphan asylums during the Lenten season.

Judge Ben Lindsey, of Denver, Colo., famous through his juvenile court, will lecture in Spokane 20.

All persons with hair bordering upon the red will be admitted to the American Theatre free on April 10, when the Lawrence Players will present St. Elmo. It is through the solicitations of Jane Kelton, leading woman, whose hair borders on the red, that free admission is granted to persons "similarly afflicted."

Charles W. York, manager of the Spokane, entertained the members of the Spokane baseball team 6 at a performance of The Wolf. The entire party of twenty-five players and their manager were in the boxes.

The last 800 "one-sheet" posters used in advertising The First Born when it received its first production fourteen years ago in San Francisco have been secured by the Spokane Theatre to advertise the Baker Stock co.'s production of this Chinese play, which will be given during Easter week. These posters were printed on wood blocks and were the only things saved from the ruins of the Francis Valentine printing works, destroyed during the earthquake. The blocks themselves were used so often during the first run of the piece that they are interesting now merely as souvenirs.

Howard Russell, juvenile and light comedy actor, late of the Baker Stock co., has signed a contract to play with the Del S. Lawrence Players.

The Arcade Theatre, a moving picture concern, has subscribed to the Greater Spokane fund, raised to exploit the resources of Spokane and the surrounding country. This is the first subscription to be made by any Spokane theatrical enterprise to this fund.

W. S. McCREA.

SEATTLE.

Gertrude Elliott Found Ready Favor—The Daphne-Pollard Company Did Well.

At the Moore the Seattle Symphony Orchestra gave one of its popular concerts 2, under the capable direction of Henry Hadley. The Dawn of a To-morrow 3-5 and 7, 8, matinee 5 and 8, was presented by an efficient co. before small and medium houses. The play makes a strong appeal both to the heart and mind. The applause was very liberal. Gertrude Elliott won favor in the leading role, which she invested with skill and finish. In the cast were Julia Blane, Angela Ogden, Fuller Mellish, Sydney Booth, Bennett Kilpack, and Sam Pearce. Madame Sherry 9-15.

May Dill and co. closed their engagement at the Grand, with Dream City 2, before a large house. Local 7.

The Rise Mouse 2-8 at the Seattle was given a creditable presentation by the Landers-Stevens co. before audiences ranging from small to large. Georgia Cooper appeared in the title part. William C. Dowlan was seen to advantage as Augustus Rollett. Jane M. Urban, Elizabeth De Witt, Lillian Mason, Mr. Stevens, Louis Morrison, Charles Yule, Denton Vane, Clarence Arper, and others contributed to the success of the performances. Same co. in The Man from Mexico 9-15.

At the Alhambra Othello 2-8 was presented before small and medium houses, with John Griffith in the title-role, who sustained the part with effect. Blythe Totten made a good Desdemona, and Lillian Griffith showed her skill and ability to good advantage as Emilia. Lewis Von Wolfhagen was seen as Iago, Richard Scott as Cassio, George B. Berrell as Brabantio, and Ray B. Collins as Gratiano. Next Lyons 9-15.

The Daphne-Pollard co. at the Lois achieved a great success in Lend Me Your Wife 2-8, which drew large houses. The amusing situations sent the audiences in a ripple of laughter. Miss Pollard, Julia Walcott, Virginia Thornton, Roy Clements, Harry Cummings, Sam Griffith, and others entered with spirit into their respective roles and scored effectively. Same co. in Hello, Bill 9-15.

The Seattle Symphony Orchestra gave a concert 6 before a large and fashionable audience, which thoroughly enjoyed the programme.

At the auditorium of the University of Washington Pinafore 7 was given a creditable presentation before a large and appreciative audience.

BENJAMIN P. MESSERVEY.

WEST VIRGINIA.

CHARLESTON.—BIJOU (N. S. Barlow): Robert Edeson in Where the Trail Divides 4; good performance to poor business. Rice Minstrels (local) 5, 6 pleased good business. Goddess of Liberty 8 pleased fair business. The Rise of the Father 10; good performance to fair business. Walter Whiteside in The Melting Pot 18.

WHEELING.—COURT (R. L. Moore): Robert Edeson 5; good business. A Broken Idol 7, 8; fair business. U. T. C. 15. Chocolate Soldier 18. Walter Whiteside 20. Raymond Hitchcock 22.——VIRGINIA (Charles A. Feiber): Girls 13-15.——APOLLO (H. W. Rogers): The Broadway Girls 17-22.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffe): Hutton-Bailey Stock co. 6; indefinite; S. R. O. every night. Polly of the Circus 22. Walker Whiteside in The Melting Pot 26.

WISCONSIN.

MILWAUKEE.

David Warfield in The Return of Peter Grimm—Other Attractions—Business Fair.

Charley Grapewin and Anna Chance in a realistic picture of the "morning after," are headliners at the Majestic 10-15. The Awakening of Mr. Pipp is a very laughable little sketch, and is played to perfection by Mr. Grapewin, who is ably assisted by Anna Chance. There are plenty of other good numbers on this week's bill, including Nedgefield's Riding Monkey, Mr. Hymack, Jones & Deeley, Great Orpheus, Gene Greene, Belle Adair, and the Gee Jays.

The White Captive, a decidedly interesting and up-to-date melodrama, is holding the boards at the Bijou 10-15. There are several novel scenes during the action of the play, and the co. is a capable one.

David Warfield in The Return of Peter Grimm 10-15 at the Davidson.

Staley and Birbeck and Madame Bedine and her Horses are sharing first honors at the Crystal 10-15. There is not a dull act on the entire programme.

L. E. NELSON.

APPLETON.—THEATRE (E. L. Goldberg): The Lion and the Mouse 5: very fine performance; good house. Our Boys, Lawrence School of Expression, 7: excellent amateur performance; capacity house. The White Squaw 9 pleased fair house. U. T. C. 12. Lawrence Glee Club 19. Madame Sherry 22.

FOND DU LAC.—HENRY BOYLE THEATRE (P. E. Haber): The Cat and the Fiddle 1 pleased two good houses. Lower Berth 13 8; satisfaction to fair business. The Lion and the Mouse 7. The White Squaw 10. Martin's U. T. C. 11. Raymond Hitchcock in The Man Who Owns Broadway 14.

OSHKOSH.—OPERA HOUSE (J. E. Williams): Polly of the Circus March 28; house crowded. Uncle Josh Spruceby 2; good house; matinee and night. The Commercial Traveler 5. The White Squaw 10. Raymond Hitchcock 12.

RACINE.—THEATRE (Daniel M. Nye): Mrs. Herbert L. Flint March 27-1; successful engagement. When Sweet Sixteen 2; good co. and business. Gay Morning Glories 5. Martin's U. T. C. 8.

EAU CLAIRE.—OPERA HOUSE (C. D. Moon): Lion and the Mouse 2; good; fair business. Raymond Hitchcock in The Man Who Owns Broadway 11. San Sebastian (local) 18. 19. The Goddess of Liberty 26.

BELOIT.—WILSON OPERA HOUSE (B. H. Wilson): The Girl of the Mountains March 30; pleased fair house. The Passing of the Third Floor Back 18. Monte Carlo Girls 17.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root): Griffith, hypnotist, 3-6, to fair business. Father and the Boys 7; one of the best ever here; fair business.

CANADA.

MONTREAL.

William Faversham and Julie Opp at the Princess—Doings of the Week.

William Faversham in The Faun opened at the Princess 10. Mr. Faversham does good work in the title-role and he is supported by a capable co. Julie Opp makes the most of a not very good part. Arthur Elliott gives a clever characterization of the old lawyer, and H. Nye Chart plays well as Lord Stoneybury. The Kissing Girl 17-22.

His Majesty's is dark this week. Metropolitan Grand Opera co. in repertoire 17-19.

At the Orpheum Frank Milton and co. score in A Layover at Alfalfa Junction. The Careless Sophomore and He Tried to Be Nice, both amusing sketches; Charles and Rose Coventry, the Blank Family in juggling, Lawrence Johnson, Weston, Fields and Carrol, and Albert F. Hawthorne and Frank A. Burt in The New Recruit go to make up a good bill.

Following its usual custom the National had no regular performance during Holy Week.

The Tiger Lilies are doing good business at the Royal. Eulah, the Dancing Venus, is a feature of the performance.

Illlia, the famous Queen of Handcuff Experts, is the feature at the Lyric.

Good vaudeville and moving pictures draw large business to the Francais.

The Orpheum Stock co. opens May 1. Percy Meldon, who is well known in Montreal, is to be the stage director.

A stock co. presenting English comedies will open shortly at His Majesty's.

W. A. TREMAYNE.

TORONTO.

Alice Yorke Given a Great Reception—Percy Haswell Popular Here.

The Chocolate Soldier clearly distinguished itself as a record breaker for attendance at the Royal Alexandra 10-15. This delightful musical production, direct from its long run in New York, never for an instant failed to please the people of Toronto. Much praise was tendered to the orchestra co., whose music was unexcelled. Alice Yorke, Toronto girl, quite captured the audience, and was the guest of numerous social functions given in her honor. The co. will stay with us until 22. Margaret Anglin 24-29.

Billie Burke in her latest comedy hit, Suzanne, delighted patrons of the Princess. Miss Burke is always highly welcome in Toronto, and the reception tendered her this week was indeed a cordial one. In Suzanne her work was most refreshing and entertaining 17-22. Montgomery and Stone in The Old Town.

Ward and Vokes played at the Grand. As usual, they had an excellent line of comedy, and provided entertainment of a standard that pleased. George Sidney 17-22.

"Isn't she grand!" was the unanimous praise tendered to Percy Haswell, who appeared at Shea's this week in a delightful Shakespearean play. That phrase probably sums up the greatest admiration ever felt by Toronto toward an individual actress. Miss Haswell's stay here last Summer in stock endeared her to Torontonians, and her reception this week was indeed a royal one. The Four Bianos had a novel acrobatic turn. Susanne Rasamore sang and danced. Stepp, Mehlinger and Kling were entertaining. Lynch and Keller were amusing in an old but good skit. Charles and Anna Glocker, Willard Sims and co., and Neil O'Brien were also good.

E. CHESTER IRONSIDE.

OTTAWA, ONT.—RUSSELL (P. Gorman): A Stubborn Cinderella pleased fair audiences March 24, 25. Sheffield Choir 30, 31. The Rosary 4. William Faversham 7, 8. George Sidney in The Joy Riders 10. Polly of the Circus 12.——DOMINION (Gus S. Greening): A very strong co., headed by Mrs. Gardner Crane and co., are filling the house at each performance 27-1. Others on the bill are Inge and Farrell, Fritz Houston, Flanagan and Edwards, Charlotte Ravenscroft, Mareena, Nevars and Mareena, Belle Adair, and pictures.——FAMILY: Vaudeville and pictures; big business.

LONDON, ONT.—OPERA HOUSE (J. H. Minhinnick): Mrs. Wiggs of the Cabbage Patch March 30; good performance to average business. Montana 31, 1; three performances to light attendance. William Faversham in The Faun 3 gave a fine performance to a well filled house. Polly of the Circus 4; light business; deserved better. Billie Burke in Suzanne 5. Ward and Vokes in The Trouble Makers 8. At Cripple Creek 10. Hanlon's Superba 14. George Sidney in The Joy Riders 15. The Honeymoon Trail 17. The Man on the Box 21, 22.

KINGSTON, ONT.—OPERA HOUSE (D. P. Branigan): The Faun 6 to large and appreciative audience. The Private Secretary 7 to fair business. The Joy Riders 11. Polly of the Circus 13. Cripple Creek 14, 15. Margaret Anglin 16. The Kissing Girl 20. Honeymoon Trail 27. The Man on the Box 29. The Dollar Princess May 4.

HAMILTON, ONT.—OPERA HOUSE (A. R. Loudon): Billie Burke in Suzanne 7, 8; crowded houses and pleased. The Private Secretary 9; very good, to fair houses. Cripple Creek 11, 12. George Sidney in The Joy Rider 13. Polly of the Circus 14. Hanlon's Superba 15. The Man on the Box 17. Margaret Anglin in Green Stockings 21, 22.

BRANTFORD, ONT.—OPERA HOUSE (F. E. Johnson): The Man of the Hour March 23; poor house. The Rosary 25; good performance and light business. Mrs. Wiggs of the Cabbage Patch 27; fair business. Polly of the Circus 8. Hanlon's Superba 10. Sheffield Choir 13.

BELLEVILLE, ONT.—GRIFFIN FAMILY THEATRE (J. Hasse): The Rosary March 30; excellent co.; good business. The Private Secretary 7. Polly of the Circus 11.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ACROSS THE GREAT DIVIDE (George W. Lyons, mgr.): Chillicothe, Mo., 19, Carrollton 20, Richmond 21, Lexington 22, Higginsville 24.

ALLEN, VIOLA (Liebler and Co., mgrs.): New York city 17-22.

ANGLIN, MARGARET (Liebler and Co., mgrs.): Kingston, Ont., 19, Hamilton 20, 21, London 22, Toronto 24-29.

ARLINE, GEORGE (Liebler and Co., mgrs.): Chicago, Ill., Feb. 13——indefinite.

ARRIVAL OF KITTY (A. G. Doherty, mgr.): Altoona, Pa., 24, Huntingdon 25, Harrisburg 26, Lewistown 27, Ashland 28, Shamokin 29.

AT THE MIRROR OF TIBBETTS (Glaser and Stair, mgrs.): Chicago, Ill., 9-22, Ft. Wayne, Ind., 23-26.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Taunton, Mass., 17-19, Springfield 20-22.

BABY MINE (Wm. A. Brady, mgr.): New York city Aug. 23——indefinite.

BACHELOR'S HONEYMOON (Southern; Gilson and Bradfield, mgrs.): Leadville, Colo., 19, Aspen 20, Glenwood Springs 21, Grand Junction 22.

BARRIERS BURNED AWAY (Gaskell-MacVitty-Carpenter Co., mgrs.): Hampton, Ia., 19, Independence 20, Cedarville 21, Waterloo 22, Marshalltown 23, Ananosee 24, Mennekota 25, Monticello 26, Cedar Falls 27, Charles City 28.

BARRYMORE, ETHEL (Charles Frohman, mgr.): Boston, Mass., 10-29.

BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 15——indefinite.

BEHIND THE SCENES (Bertram Harrison, mgr.): Philadelphia, Pa., 17-22.

BELLEW, KYRLE (Charles Frohman, mgr.): New York city 17-22, Providence, R. I., 24-29.

BEN-HUR (Klaw and Erlanger, mgrs.): Peoria, Ill., 17-19.

BEVERLY (Western; Delamater and Norris, mgrs.): Charlotte, N. C., 19, Greensboro 20, Danville 21, Lynchburg, Va., 22, Roanoke 24, Staunton 25, Harrisonburg 26, Winchester 27.

BLINN, HOLBROOK (Wm. A. Brady, mgr.): Brooklyn, N. Y., 17-22.

BLUE MOUSE: Cleveland, O., 17-22.

BREWSTER'S MILLIONS (Al. Rich, mgr.): Atlanta, Ga., 17-22, Norfolk, Va., 24-29.

BURKE, BILLIE (Charles Frohman, mgr.): Kalamazoo, Mich., 19, Grand Rapids 20, South Bend, Ind., 21, Ft. Wayne 22.

CARTER, MRS. LESLIE (John Cort, mgr.): Brooklyn, N. Y., 17-22.

CAUGHT IN MID-OCEAN (Al. H. Woods, mgr.): Cincinnati, O., 16-22.

CHERRY, CHARLES (Daniel Frohman, mgr.): Chicago, Ill., April 17——indefinite.

CLIMAX, THE (Western; United Play Co., Inc., mgrs.): Kirksville, Mo., 19.

COLLIER, WILLIAM (Lew Fields, mgr.): New York city Nov. 24——indefinite.

COMMUTERS (Henry B. Harris, mgr.): Boston, Mass., Feb. 27——indefinite.

CONCERT, THE (David Belasco, mgr.): New York city Dec. ——indefinite.

CONFESSION, THE (Mittenthal Bros., mgrs.): New York city March 13——indefinite.

COUNTRY BOY (Co. A): Henry B. Harris, mgr.): Detroit, Mich., 17-22. Buffalo, N. Y., 24-29.

COUNTRY BOY (Co. B): Henry B. Harris, mgr.): Akron, O., 19. Youngstown 20, Beaver Falls, Pa., 21, Butler 22.

COUNTY SHERIFF (O. E. Wee, mgr.): Urbana, O., 19. Galion 20, Loudonville 21, Lima 22, Delphos 24, Hicksville 25, Kendallville, Ind., 26, Lagrange 27, Kalamazoo, Mich., 29, Battle Creek 30.

COWBOY GIRL (Roy W. Sampson, mgr.): Lansing, Mich., 20, Allegan 21, Holland 22, Benton Harbor 23.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Des Moines, Ia., 22, Winona, Minn., 23.

DEEP PURPLE (Liebler and Co., mgrs.): New York city Jan. 9—indefinite.

DREW, JOHN (Charles Frohman, mgr.): Milwaukee, Wis., 17-19, Madison 20, Dubuque, Ia., 21, La Crosse, Wis., 22, St. Paul, Minn., 23-29.

EDESON, ROBERT (Henry B. Harris, mgr.): Brooklyn, N. Y., 17-22.

ELI AND JANE (Harry Green, mgr.): Mc-Leansboro, Ill., 19, Harrisburg 20, Eldorado 21, Fairfield 22, Noble 24, Bicknell, Ind., 25, Jasonville 26, Clinton 27, Cayuga 28, Waynetown 29.

EVERYWOMAN (Henry W. Savage, mgr.): New York city Feb. 27—indefinite.

EXCUSE ME (Henry W. Savage, mgr.): New York city April 17—indefinite.

FATHER AND THE BOYS (Gregory-Stagnor Co., mgrs.): Rocky Ford, Colo., 19, Hutchinson, Kan., 20, Wichita 21, Topeka 22, Kansas City, Mo., 23-29.

FAVERSHAM, WILLIAM (Frank Wilstach, mgr.): Providence, R. I., 17-19.

FLYING LINE (A. G. Delamater, mgr.): New York city April 17—indefinite.

FISKE, MRS. (Harrison Grey Fiske, mgr.): New York city March 20—indefinite.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Philadelphia, Pa., Feb. 6—indefinite.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Lynchburg, Va., 19, Norfolk 20-22, Richmond 24-26, York, Pa., 27, Lancaster 28, Reading 29.

FOURTH ESTATE (Liebler and Co., mgrs.): Boston, Mass., Feb. 20—indefinite.

FOX, THE (Oliver Morosco, mgr.): Chicago, Ill., 16-29.

GAMBLERS, THE (Authors Prod. Co., mgrs.): New York city Oct. 31-May 1.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 4—indefinite.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19—indefinite.

GILLETTE, WILLIAM (Charles Frohman, mgr.): New York city March 13-April 22.

GILMORE, BARNEY (Geo. A. Quinn, mgr.): Toledo, O., 16-19, Lima 20, Newark 21, East Liverpool 22, Beaver Falls, Pa., 23, Greensburg 24, Altoona 25, Johnstown 26, Warren 27, Olean, N. Y., 29.

GIRL AND THE TRAMP (Geo. L. Barton, mgr.): McComb, O., 19, Greenwich 20, Wooster 21, Massillon 22, Akron 24-26, Youngstown 27-29.

GIRL FROM RECTOR'S (Albert Hoag, mgr.): San Francisco, Cal., 16-22, Stockton 23, Sacramento 24, Marysville 25, Chico 26, Red Bluff 27, Medford, Ore., 28, Eugene 29.

GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Hastings, Mich., 19, Nashville 20, Albion 21, Jackson 22, Flint 23, Lapeer 24, Monroe 25, Fremont, O., 26, Wellington 27.

HARNED, VIRGINIA (Arthur A. Aylesworth, mgr.): New Britain, Conn., 19, Meriden 20, Torrington 21, Pittsfield, Mass., 22, Hartford, Conn., 24, 25, Springfield, Mass., 26, Brattleboro, Vt., 27, Rutland 28, Burlington 29.

HIGGINS, DAVID (E. D. Stair, mgr.): Chicago, Ill., 16-22.

HILLIARD, ROBERT (Frederic Thompson, mgr.): Philadelphia, Pa., 17-29.

HOUSE WITH THE GREEN SHUTTERS: Milwaukee, Wis., 16-22.

ILLINGTON, MARGARET (Edw. W. Elsner, mgr.): New York city April 24—indefinite.

IN THE BISHOP'S CARRIAGE (United Play Co., Inc., mgrs.): Ottumwa, Ia., 19, Oskaloosa 20, Centerville 21, Washington 22, Muscatine 23, Sterling, Ill., 24, Morrison 25, Clinton, Ia., 26, Dubuque 27, Independence 28, Waterloo 29, Cedar Rapids 30.

JAMES BOYS IN MISSOURI (Klaw and Garzolo, mgrs.): Richmond, Va., 17-22, Washington, D. C., 24-29.

JUDAH AND THE SINGER: Hudson, Mich., 19, Reading 20, Hillsdale 21, Jonesville 22, Homer 24.

JIM AND THE SINGER: Hudson, Mich., 19.

KOLLIER, HENRY (Henry W. Savage, mgr.): Kansas City, Mo., 17-22.

LACKAYE, WILTON (L. S. Stre, mgr.): Chicago, Ill., 9-May 6.

LILY, THE (David Belasco, mgr.): Kansas City, Mo., 17-22. Denver, Colo., 24-29.

LION AND THE MOUSE (United Play Co., Inc., mgrs.): Logansport, Ind., 19, Lebanon 20, Brazil 21, Seymour 22, Louisville, Ky., 23-29, Evansville, Ind., 30-May 2.

LOVE AND THE WOMAN: Louisville, Ky., 17-22.

MADAME X (Eastern): Henry W. Savage, mgr.): New York city 17-22. Pittsburgh, Pa., 24-29.

MADAME X (Southern): Henry W. Savage, mgr.): Bradford, Pa., 19, Binghamton, N. Y., 21, Elmira 22.

MADAME X (Western): Henry W. Savage, mgr.): St. Louis, Mo., 9-22. Kansas City 23-29.

MALLORY, CLIFTON: Fulton, N. Y., 4-22.

MAN ON THE BOX (H. H. Pierce, mgr.): Ogden, U., 19, Springfield 20, Grand Junction, Colo., 21, Leadville 22.

MANN, LOUIS (Wm. A. Brady, mgr.): Detroit, Mich., 17-22.

MANNERING, MARY (Messrs. Shubert, mgrs.): Providence, R. I., 17-19, Baltimore, Md., 24-29.

MANTELL, ROBERT B. (Wm. A. Brady, mgr.): New York city April 17—indefinite.

MASON, JOHN (Messrs. Shubert, mgrs.): New York city March 13—indefinite.

MELVILLE, ROSE (A. R. Sterling, mgr.): St. Louis, Mo., 16-22, Cincinnati, O., 23-29.

MILLER, HENRY (Henry Miller Co., mgrs.): Philadelphia, Pa., 17-29.

MISSOURI GIRL (Joseph Rith, mgr.): Childress, Tex., 19, Memphis 20, Clarendon 21, Canyon City 22, Clovis, N. M., 24, Plainview, Tex., 25, Lubbock 26, Tulia 27, Amarillo 28, Dalhart 29.

MOTHER (William A. Brady, mgr.): Sharon, Pa., 19, Franklin 20, Jamestown, N. Y., 21, Elmira 22.

MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Jersey City, N. J., 17-22.

NO MOTHER TO GUIDE HER: Kansas City, Mo., 16-22.

O'HARA, FISKE (Al. McLean, mgr.): Cincinnati, O., 16-22, Pittsburgh, Pa., 24-29.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Boston, Mass., 17-29.

OLD HOMESTEAD (Frank Thompson, mgr.): Seattle, Wash., 16-22, Portland, Ore., 23-29.

OLE OLSON (H. H. Rewitt, mgr.): Billings, Mont., 19, Miles City 20, Glendive 21, Dickinson, N. D., 22, Mandan 24, Bismarck 25, Jamestown 26.

OUR VILLAGE POSTMASTER (W. R. Leonard, mgr.): Morrison, Ill., 19, Lanark 20, Lena 21, Apple River 22.

OVER NIGHT (Wm. A. Brady, mgr.): New York city Jan. 2—indefinite.

PAID IN FULL (Co. B): United Play Co., Inc., mgrs.): Osage, Ia., 19, New Hampton 20, Charles City 21, Wells, Minn., 22, Albert Lea 23, Faribault 24, St. Peter 25, New Ulm 26, Hastings 27, Stillwater 28, Rochester 29, La Crosse, Wis., 30.

PAID IN FULL (Central): United Play Co., Inc., mgrs.): Little Rock, Ark., 19, Pine Bluff 20, Stuttgart 21, Marianna 22, Forrest City 24, Newport 25, Batesville 26, Walnut Ridge 27, Jonesboro 28, Paragould 29.

PAID IN FULL (Wagenhals and Kemper, mgrs.): Baltimore, Md., 17-22. Philadelphia, Pa., 24-29.

PAIR OF COUNTRY KIDS (H. W. Link, mgr.): Nevada, Ia., 19, Gladbrook 20, Iowa City 22.

PARISH PRIEST: Philadelphia, Pa., 17-22.

PIPER, THE (Winthrop Ames, mgr.): Baltimore, Md., 17-22, Washington, D. C., 24-29.

POMANDER WALK (Liebler and Co., mgrs.): New York city Dec. 20-April 22.

REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): Boston, Mass., April 17—indefinite.

REVELATION, THE (Harry Scott, mgr.): Columbus, O., 20-22.

ROAD UP THE MOUNTAIN: Detroit, Mich., 17-22.

ROBERTSON, FORBES (Messrs. Shubert, mgrs.): Cincinnati, O., 17-22, Cleveland 24-29.

ROBSON, MAY (L. S. Stre, mgr.): Phoenix, Ariz., 19, Redlands, Cal., 21, San Bernardino 22, Santa Ana 24, San Diego 25, 26, Riverside 27, Pomona 28, Santa Barbara 29.

ROSARY (Rowland and Clifford, Inc., mgrs.): Titusville, Pa., 19, Butler 20, Rochester 21, Warren, O., 22, Lisbon 24, Salem 25, Kent 26, Alliance 27, Massillon 28, Canal Dover 29.

ROSARY (Rowland and Clifford, Inc., mgrs.): Fall River, Mass., 26-29.

ROSARY (Gaskell and MacVitty, mgrs.): Hancock, Mich., 19, Ishpeming 20, Gladstone 21, Menominee 22, Oconto, Wis., 23, New London 24, Sturgeon Bay 25, Green Bay 26, Appleton 29.

RUSSELL, LILLIAN (Joseph Brooks, mgr.): Chicago, Ill., 11-22.

ST. ELMO (Glaser and Stair, mgrs.): Boston, Mass., 10-22.

SCOTT, CYRIL (Messrs. Shubert, mgrs.): Boston, Mass., Feb. 6-April 22.

SEARS, ZELDA (Jos. M. Galtes, mgr.): Baltimore, Md., 17-22, New York city 24-29.

SILVER THREADS (Joe Lake, mgr.): Woodland, Cal., 19, Auburn 20, Grass Valley 21, Reno, Nev., 22, Goldfield 23, Tonopah 24, Carson 25, Virginia City 26, Reno 27, Winnemucca 28, Salt Lake City, U., 30-May 1.

SIS PERKINS (C. Jay Smith, mgr.): Riceville, Ia., 19, Le Roy, Minn., 20, Spring Valley 21, Rochester 22, Winona 23, Red Wing 24, Lake City 25, New Richmond, Wis., 26, Hillsworth 27, Durand 28, Menominee 29, Eau Claire 30.

SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert, mgrs.): Denver, Colo., 17-22.

STAHL, ROSE (Henry B. Harris, mgr.): Chicago, Ill., March 5—indefinite.

STARR, FRANCES (David Belasco, mgr.): New York city March 27-April 29.

THAIS (Jos. M. Galtes, mgr.): New York city March 14—indefinite.

THAYER, HERBERT (H. P. Brown, mgr.): Jellico, Tenn., 19, Rockwood 20, Dayton 21, Shelbyville 24, Murfreesboro 25.

THIRD DEGREE (United Play Co., mgrs.): Grand Forks, N. D., 19, Winnipeg, Man., 20-22, Grafton, N. D., 24, Crookston, Minn., 25, Devil's Lake, N. D., 26, Minot 27, Jamestown 28, Brainerd, Minn., 29, Hibbing 30.

TRAVELING SALESMAN (Henry B. Harris, mgr.): Chicago, Ill., 17-29.

UNCLE JOSH SPRUCEBY (P. B. Prentiss, mgr.): Cassopolis, Mich., 19.

UNCLE TOM'S CABIN (Al. W. Martin's): Wm. Kibble, mgr.): St. Joseph, Mo., 16-19, Des Moines, Ia., 20-22, St. Paul, Minn., 23-29.

UNCLE TOM'S CABIN (Leon Washburn, mgr.): Worcester, Mass., 17-19, Athol 20, Gardner 21, South Framingham 22.

UNCLE TOM'S CABIN (Leon Washburn, mgr.): Rochester, Pa., 19.

VIRGINIAN (Kirke La Shelle Co., mgrs.): Providence, R. I., 17-22, Boston, Mass., 24-May 6.

VOLUNTEER ORGANIST (W. W. Newcomer, mgr.): Newark, N. J., 17-22.

WALDMANN, EDUARD (J. J. Morrison, mgr.): Rosedale, N. Y., 19, Saugerties 20, Schoharie 21, Worcester 22, Hoosville 24.

WALSH, BLANCHE (A. H. Woods, mgr.): Pittsburg, Kan., 19, Ft. Scott 20, Topeka 21, Lincoln, Neb., 22, Sioux City, Ia., 24, Marshalltown 25, Waterloo 26, Cedar Rapids 27, Rockford, Ill., 28, Peoria 29.

WARFIELD, DAVID (David Belasco, mgr.): Pittsburgh, Pa., 17-22, Cleveland, O., 24-29.

WARNER, H. B. (Liebler and Co., mgrs.): Philadelphia, Pa., March 20—indefinite.

WHAT THE DOCTOR ORDERED (Wagenhals and Kemper, mgrs.): New York city April 21—indefinite.

WHIP, THE (Williamson, Ltd., mgr.) Wellington, New Zealand, April 15-May 6, Masterton 8, Hastings 9, Napier 10, 11, Gisborne 13-16, Auckland 18-June 10, New Plymouth 12, Wanganui 13, 14, Palmerston North 15, 16, Christchurch 19-30, Timaru July 1, Oamaru 3, 4, Dunedin 5-20, Invercargill 21, 22.

WHITE SQUAW (L. F. Werba, mgr.): St. Paul, Minn., 16-22.

WHITESIDE, WALKER (Liebler and Co., mgrs.): Altoona, Pa., 22.

WILSON, AL. H. (Sidney R. Ellis, mgr.): Kansas City, Mo., 16-22.

WILSON, FRANCIS (Charles Frohman, mgr.): Omaha, Neb., 17-19, Des Moines, Ia., 20, Davenport 21, Cedar Rapids 22, St. Paul, Minn., 27-29.

WOLF, THE (Stair and Havlin, mgrs.): Nashville, Tenn., 17-22, Norfolk, Va., 24-29.

WOMAN, THE (David Belasco, mgr.): Washington, D. C., 17-22, Baltimore, Md., 24-29.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—indefinite.

ALBEE (Edw. F. Albee, mgr.): Providence, R. I., April 17—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—indefinite.

ANSON-GILMORE: Buffalo, N. Y., April 17—indefinite.

ARCADE: Newark, N. J., Jan. 9—indefinite.

ARVINE'S ASSOCIATE PLAYERS (George Arvine, mgr.): Indianapolis, Ind., April 17—indefinite.

ATWELL, ROY (F. T. Pullen, mgr.): Toledo, O., March 26—indefinite.

AVERY STRONG (Monte Thompson, mgr.): New Bedford, Mass., April 17—indefinite.

BAKER (Edwin S. Diamond, mgr.): Spokane, Wash., Sept. 4—indefinite.

BAKER, LEE: Minneapolis, Minn., Feb. 26—indefinite.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Providence, R. I., Nov. 14—indefinite.

BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.

BENTON, PIERON R.: Wichita Falls, Tex., Feb. 27—indefinite.

BIJOU (Pawtuchet, R. I., Aug. 6—indefinite.

BIJOU: Milwaukee, Wis., April 23—indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.

BOSTON PLAYERS (George C. Wilson, mgr.): Baltimore, Md., Nov. 21—indefinite.

BRISTOL (Fred Seward, mgr.): Bristol, Tenn., April 3—indefinite.

BUNTING, EMMA: Atlanta, Ga., March 20—indefinite.

BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.

COLLEGE (T. C. Gleason, mgr.): Chicago, Ill., Nov. 7—indefinite.

COLONIAL PLAYERS (Tim Scanlan, mgr.): St. Paul, Minn., April 17—indefinite.

COLUMBIA (Geo. H. Verbeck, mgr.): Buffalo, N. Y., Feb. 6—indefinite.

COLUMBIA PLAYERS (Frederick G. Berger, mgr.): Washington, D. C., April 17—indefinite.

CONNESS AND EDWARDS: Wilmington, Del.—indefinite.

COPELAND BROTHERS (Copeland Bros., mgrs.): Wichita, Kan., March 12—indefinite.

CORNELL, HARRY (J. W. Gillette, mgr.): Butte, Mont., Feb. 12—indefinite.

COURTISS, CATHERINE: Grand Rapids, Mich., March 12—indefinite.

CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—indefinite.

CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 5—indefinite.

CRESCENT (Stephen Steinach, mgr.): Mt. Vernon, N. Y., Jan. 16—indefinite.

CUMINGS (N. Appell, mgr.): Fitchburg, Mass., Feb. 27—indefinite.

DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 5—indefinite.

DAVIS' PLAYERS (Edwards Davis, mgr.): Louisville, Ky., March 20—indefinite.

DOMINION PLAYERS (W. R. Lawrence, mgr.): Winnipeg, Man.—indefinite.

D'ORMOND-FULLER: Shreveport, La.—indefinite.

DORNER (Dorner-Shannon, Inc., mgrs.): Taunton, Mass., Feb. 20—indefinite.

DWIGHT PLAYERS: Cincinnati, O.—indefinite.

EMERY (Edwin T. Emery, mgr.): San Jose, Cal., Jan. 1—indefinite.

EMPIRE (Monte Thompson, mgr.): Holyoke, Mass.—indefinite.

FAMILY: Lancaster, Pa., March 13—indefinite.

FORBES (Gus A. Forbes, mgr.): Stamford, Conn., Nov. 28—indefinite.

GARRICK (Warren B. Emerson, mgr.): Salt Lake City, U., Sept. 4—indefinite.

GERMAN: Cincinnati, O., Oct. 2—indefinite.

GERMAN: Milwaukee, Wis., Sept. 25—indefinite.

GERMAN (Mrs. P. Welb, mgr.): St. Louis, Mo., Oct. 2—indefinite.

GERMAN (Max Manisch, mgr.): Philadelphia, Pa., Sept. 4—indefinite.

GLASER, VAUGHAN (Vaughan Glaser, mgr.): Detroit, Mich., April 23-June 24.

GOTHAM: Brooklyn, N. Y.—indefinite.

GREW, WILLIAM, ASSOCIATE PLAYERS: Bloomington, Ill., March 9—indefinite.

GRIFFITHS, JOHN: Seattle, Wash., March 26—indefinite.

HARVEY (Harvey D. Orr, mgr.): Peoria, Ill., March 12—indefinite.

HIGBY: St. Louis, Mo., April 9—indefinite.

HILLMAN (F. P. Hillman, mgr.): Omaha, Neb.—indefinite.

HOLDEN (H. H. Holden, mgr.): Cleveland, O., March 12—indefinite.

HOLLAND, MILDRED (E. C. White, mgr.): New York city March 20—indefinite.

HOLLINGSWORTH TWINS (Lew Gleason, mgr.): Houston, Tex.—indefinite.

HUTTON-BAILEY: Bluefield, W. Va., April 4—indefinite.

IMPERIAL THEATRE (Klaw and Garzolo, mgrs.): Chicago, Ill., Dec. 25—indefinite.

INDIANA: South Bend, Ind., Sept. 4—indefinite.

IRVING PLACE (Gustav Amberg, mgr.): New York city—indefinite.

KEITH (James E. Moore, mgr.): Portland, Me.—indefinite.

KELLY, JEWELL: Chattanooga, Tenn., March 20—indefinite.

LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Dec. 25—indefinite.

LAWRENCE (Jos. J. Flynn, mgr.): Lawrence, Mass., Feb. 11—indefinite.

LONERGAN, LESTER: New Bedford, Mass., April 17—indefinite.

LONG (Frank E. Long, mgr.): Omaha, Neb., April 23—indefinite.

LORCH-BITTNER: Oklahoma City, Okla.—indefinite.

LYCEUM (Louis Phillips, mgr.): Brooklyn, N. Y.—indefinite.

LYRIC: Lincoln, Neb., Aug. 29—indefinite.

LYTELL-VAUGHN: Albany, N. Y., March 20—indefinite.

MACK-LEONE (H. E. Pierce, mgr.): Duluth, Minn., Feb. 12—indefinite.

MAC LEAN (P. G. MacLean, mgr.): Cincinnati, O., April 17—indefinite.

MAITLAND, ARTHUR: Glens Falls, N. Y., April 17—indefinite.

MAJESTIC (H. M. Horkheimer, mgr.): Erie, Pa., April 17—indefinite.

MARLOWE (Chas. B. Marvin, mgr.): Chicago, Ill.—indefinite.

MEEK, DONALD (Donald Meek, mgr.): Lowell, Mass., Feb. 4—indefinite.

MORDANT-ATWELL PLAYERS (W. W. Decker, mgr.): Mobile, Ala., April 17-May 20.

MORRISON, LINDSAY: Lynn, Mass.—indefinite.

NATIONAL: Globe, Ariz., Feb. 22—indefinite.

NATIONAL: Montreal, P. Q., Aug. 15—indefinite.

NORTH BROS. (North Bros., mgrs.): Topeka, Kan., Aug. 29—indefinite.

NORTH BROS. (North Bros., mgrs.): Columbus, O., April 17—indefinite.

NORTH BROS. (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—indefinite.

O'CONNOR AND ROWE: Washington, D. C., April 16—indefinite.

OPERA HOUSE PLAYERS: Paterson, N. J.—indefinite.

ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.

PANTELLO (W. A. Pantello, mgr.): Calgary, Alta., Can.—indefinite.

PAUL, GEORGE: Manitowoc, Wis., Feb. 27—indefinite.

PAYOEN (E. S. Lawrence, mgr.): Toledo, O., Aug. 28—indefinite.

PAYTON (Corse Payton, mgr.): Hoboken, N. J., Aug. 29—indefinite.

PAYTON'S LEE AVE. (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 29—indefinite.

PEERLESS: Aurora, Ill., March 26—indefinite.

PLAYERS (Jos. D. Glass, mgr.): Houston, Tex., Dec. 25—indefinite.

POLI (S. Z. Poli, mgr.): Norwich, Conn., Dec. 12—indefinite.

POLI (S. Z. Poli, mgr.): Scranton, Pa., Nov. 21—indefinite.

POLLARD, DAPHNE (Edw. Kollie, mgr.): Seattle, Wash., Feb. 19—indefinite.

POYNTER, BRULAH (H. J. Jackson, mgr.): Chicago, Ill., April 16-May 13.

PRINCESS: Des Moines, Ia., Aug. 28—indefinite.

ROBERTS, FLORENCE: Portland, Ore., March 27-May 6.

ROCHESTER'S OWN (Jay Hunt, mgr.): Rochester, N. Y., Feb. 19—indefinite.

RUSSELL AND DREW (Russell and Drew, mgrs.): Seattle, Wash., Feb. 26—indefinite.

SHERMAN: Elgin, Ill.—indefinite.

SHUBERT (Fred Kimball, mgr.): Rochester, N. Y., April 17-June 24.

SITTNER: Chicago, Ill., April 8—indefinite.

SPOONER, CECIL (Blaney-Spooner Co., mgrs.): New York city Feb. 27—indefinite.

SPOONER, EDNA MAY (Mary Gibbs Spooner, mgr.): Jersey City, N. J., Oct. 1—indefinite.

STANFORD AND WESTERN PLAYERS: Elmira, N. Y., Jan. 23—indefinite.

STEVENS, LANDER: Seattle, Wash., Feb. 19—indefinite.

TAYLOR (H. W. Taylor, mgr.): New Bedford, Mass., March 13—indefinite.

TEMPLE PLAYERS: Camden, N. J.—indefinite.

THOMPSON-FLYNN (Monte Thompson, mgr.): Lowell, Mass., Feb. 1—indefinite.

THOMPSON-FLYNN (Monte Thompson, mgr.): Salem, Mass.—indefinite.

THOMPSON AND WOODS: Brockton, Mass., Dec. 26—indefinite.

TRAHERN (Al. Trahern, mgr.): Nashville, Tenn., Jan. 30—indefinite.

TREADWELL-WHITNEY: Coldwater, Mich., March 27—indefinite.

TREMONT: New York city—indefinite.

TURNER, CLARA (W. F. Barry, mgr.): Schenectady, N. Y., April 17—indefinite.

VAN DYKE-EATON (Walter Van Dyke, mgr.): Milwaukee, Wis.—indefinite.

VAN DYKE-EATON (F. Mack, mgr.): Chicago, Ill.—indefinite.

WIRTING PLAYERS (Horkheimer Amusement Co., mgrs.): Syracuse, N. Y., April 17—indefinite.

WOLFE (J. A. Wolfe, mgr.): Jacksonville, Fla., March 20—indefinite.

WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Aug. 27-April 22. Kansas City, Mo., 23—indefinite.

TRAVELING STOCK COMPANIES

BIG EASTERN (M. A. Reid, mgr.): Marion, Ill., 17-22.

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BRECKENRIDGE (Chas. Breckenridge, mgr.): Quincy, Ill., 16-22.
CARROLL COMEDY (Ion Carroll, mgr.): Middleport, O., 17-22.
CHAUNCEY-KEIFFER (Fred Chauncey, mgr.): Leasford, Pa., 17-22, Hanover 24-29.
CULHANE'S COMEDIANS (Will H. Culhane, mgr.): Alton, Ill., 17-22.
CULHANE'S COMEDIANS (Mackly Allyn, mgr.): Mt. Vernon, Ill., 10-22.
CULHANE'S COMEDIANS (Geo. Penrose, mgr.): Jackson, Tenn., 10-22.
CULHANE'S COMEDIANS (Wm. H. Chase, mgr.): Taylorville, Ill., 17-22.
DAWN, ZELLA, ASSOCIATE PLAYERS (Ravencroft and Meaney, mgrs.): New Castle, Ind., 17-22, Mt. Vernon 24-29.
GORDINIER BROTHERS: Burlington, Ia., 16-22.
HICKMAN, GUY: Leavenworth, Kan., 16-22, Excelsior Springs, Mo., 23-29.
HICKMAN-BESSEY (James D. Proudlove, mgr.): Decatur, Ill., 17-29.
HILLMAN'S IDEAL (No. 1: Lucy M. Hayes, mgr.): Superior, Neb., 17-19, Bloomington 20, Campbell 21, Blue Hill 22.
HIMMELEIN'S ASSOCIATE PLAYERS: Sunbury, Pa., 17-22.
HIMMELEIN'S IMPERIAL: Elyria, N. Y., 17-22.
KEITH (Cato S. Keith, mgr.): Kalamazoo, Mich., 17-22, Elkhart, Ind., 24-29.
KENDALL PLAYERS (H. K. Duffey, mgr.): La Porte, Ind., 24-29.
LA PORTE, MAE (Joe McEnroe, mgr.): Frankfort, Ind., 17-22, Alliance, O., 24-29.
LYCEUM COMEDY (Kemble and Sinclair's): Carrollton, Mo., 17-22.
LYRIC: Wausau, Wis., 17-22.
McNAVIN (James McNavin, mgr.): South Bend, Ind., 17-22.
MANHATTAN (C. W. Russell, mgr.): Racine, Wis., 17-22.
MOREY (Le Comte and Flesher's): Claremore, Okla., 16-22.
PICKERTS, FOUR (Willis Pickert, mgr.): Salem, N. J., 13-19, Vineland 20-22, Lakewood 24-26, Warwick, N. Y., 26-28.
ST. CLAIRE, WINIFRED (Earl D. Sipe, mgr.): Centralia, Ill., 17-29.
SCENIC THEATRE (Sohn and Davis, mgrs.): Fairfield, Neb., 19, 20, Clay Center 21, 22, Harvard 26, 27, Exeter 28, 29.
STERLING (Sterling and Wilson, mgrs.): Anderson, Ind., 17-22.
WOOD SISTERS: Gatesville, Tex., 17-22.

OPERA AND MUSICAL COMEDY

ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Boston, Mass., March 27—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Philadelphia, Pa., April 24—indefinite.
ABORN GRAND OPERA Messrs. Aborn, mgrs.): Brooklyn, N. Y., April 17-May 20.
ALICE IN WONDERLAND: Regina, Can., 21, Calgary 29, 30.
ALLEN, BILLY, MUSICAL COMEDY: San Antonio, Tex., March 12—indefinite.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): Newark, N. J., 17-22, Brooklyn, N. Y., 24-29.
ARCADIANS (Charles Frohman, mgr.): Brooklyn, N. Y., 17-22.
ARCADIANS (Charles Frohman, mgr.): Cedar Rapids, Ia., 19, Peoria, Ill., 20, Springfield 21, Lafayette, Ind., 22, Toledo, O., 26.
ARMSTRONG MUSICAL COMEDY: San Francisco, Cal.—indefinite.
BERNARD, SAM (Messrs. Shubert, mgrs.): Chicago, Ill., 10-29.
BLACK, PATTI (R. Voelckel, mgr.): Boston, Mass., 17-22, Newark, N. J., 24-29.
BROKEN IDOL (David Seymour, mgr.): Philadelphia, Pa., 17-22, York 24, Altoona 26, Akron, O., 29.
BUSTER BROWN (Buster Brown Amusement Co., mgrs.): Gloucester, O., 19, Zanesville 20, Chrisheville 21, Cambridge 22, Sistersville, W. Va., 24, Buckhannon 25, Parsons 26, Elkins 27, Weston 28, Fairmont 29.
CAHILL, MARIE (Daniel V. Arthur, mgr.): Indianapolis, Ind., 17-19.
CARLE, RICHARD (Frazee and Lederer, mgrs.): Boston, Mass., April 3—indefinite.
CAT AND THE FIDDLE (Chas. A. Sellon, mgr.): Calumet, Mich., 19, Marquette 20, Sault Ste. Marie 21, Sault Ste. Marie, Ont., 22, Cheboygan, Mich., 24, Traverse City 25, Manistee 26, Ludington 27, Cadillac 28.
CAT AND THE MOON: St. Paul, Minn., 16-22.
CURTIS MUSICAL COMEDY (Florence and Curtis, mgrs.): Salt Lake City, U., March 12—indefinite.
DANIELS, FRANK (Chas. B. Dillingham, mgr.): Boston, Mass., March 27—indefinite.
DILL, MAX (Max Dill, mgr.): Calgary, Alberta, Can., 20-26, Edmonton 27-29.
DOCTOR DE LUXE (Jos. M. Gaites, mgr.): New York city April 17—indefinite.
DOLLAR PRINCESS (Charles Frohman, mgr.): DREHER, KONRAD (Gustav Amberg, mgr.): New York city 17-22.
Utica N. Y., 19, Rochester 20-22.
FLETCHER, JULIAN (A. H. Woods, mgr.): Chicago, Ill., March 6—indefinite.
FLIRTING PRINCESS (E. E. Salter, mgr.): Chattanooga, Tenn., 19, Gadsden, Ala., 20, Rome, Ga., 21, Macon 22.
FLOWER OF THE RANCH (Le Comte, Flesher and Wade, mgrs.): Alliance, O., 19, Salem 20, Titusville, Pa., 22.
FOLLIES BERGERE (H. B. Harris, mgr.): Atlantic City, N. J., 17-22, New York city 24—indefinite.
FOLLIES OF 1910 (Florence Ziegfeld, mgr.): San Francisco, Cal., 16-29.
FRENCH OPERA (Julius Layolle, mgr.): Washington, D. C., 10-22.
GAY MATILDA (Baker and Castle, mgrs.): Latrobe, Pa., 19, Greensburg 20, Brownsville 21, McKeesport 22.
GIRL I LOVE (Harry Askin, mgr.): Chicago, Ill., Feb. 5—indefinite.
GIRL OF MY DREAMS (Jos. M. Gaites, mgr.): Chicago, Ill., 16-29.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Beaver Dam, Wis., 19, Grand Rapids 20, Faribault, Minn., 21, Mankato 23, Decorah, Ia., 25, Rochester, Minn., 26, Red Wing 27, Eau Claire, Wis., 28, Wausau 29, Green Bay 30.
GUNNING, LOUISE (Messrs. Shubert, mgrs.): New York city Feb. 6—indefinite.
HAPPY HOOLIGAN (Gus Hill, mgr.): Brooklyn, N. Y., 17-22.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 10—indefinite.
HEN-PECKS (Lew Fields, mgr.): New York city Feb. 4—indefinite.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Lima, O., 19, Marietta 20, East Liverpool 21, Wheeling, W. Va., 22.
HONEYMOON TRAIL (Kelly and FitzGerald, mgrs.): Woodstock, Ont., 19, Galt 20, Guelph 21, Brantford 22, Hamilton 24, Peterboro 25, Belleville 26, Kingston 27, Ottawa 29.
HOPPER, DE WOLF (Dan'l V. Arthur, mgr.): Boston, Mass., April 17-29.
INTERNATIONAL CUP, BALLET OF NIAGARA, AND MARCHING THROUGH GEORGIA (Messrs. Shubert, mgrs.): New York city Sept. 3—indefinite.
ISLE OF SPICE (F. A. Wade, mgr.): Port Arthur, Can., 19, 20, Ft. Williams 21, 22, Ft. Francis 24, Thief River Falls 25, Bemidji 26.
JUVENILE BOSTONIANS (B. E. Lang, mgr.): Pierre, S. D., 18, 19, Deadwood 20, 21, Rapid City 22, Chadron, Neb., 24, Newcastle, Wyo., 25, Sheridan 26, 27, Gillett 28, Edgemont, S. D., 29, Crawford, Neb., 30, Ft. Robinson May 1.
KATIE DID (Jos. M. Gaites, mgr.): Cleveland, O., 16-22.
KISSING GIRL (John P. Slocum, mgr.): Montreal, Can., 17-22.
LEWIS, DAVE (A. H. Shapiro, mgr.): St. Louis, Mo., 16-22.
LITTLE MISS FIX-IT (Messrs. Werba and Luescher, mgrs.): New York city April 3—indefinite.
LONDON FOLLIES (Norman A. Blume, mgr.): New York city April 17—indefinite.
LOVE AND POLITICS (Joseph E. Howard's): Chicago, Ill., April 3—indefinite.
MACDONALD, CHRISTIE (Werber and Luescher, mgrs.): New York city Dec. 26—indefinite.
MADAME SHERRY (Co. A: Woods, Frazee and Lederer, props.): Rochester, N. Y., 17, 18, Buffalo 20-22.
MADAME SHERRY (Co. B: Woods, Frazee and Lederer, props.): Portland, Ore., 16-22, Tacoma, Wash., 23, 24, Victoria, B. C., 25, 26, Vancouver 27-29, Everett, Wash., 30.
MADAME SHERRY (Co. C: Woods, Frazee and Lederer, mgrs.): Denver, Colo., 16-23, Cheyenne, Wyo., 24, Grand Island, Neb., 25, Lincoln 26, Waterloo, Ia., 28, Cedar Rapids 29, Moline, Ill., 30.
MADAME SHERRY (Co. D: Woods, Frazee and Lederer, mgrs.): Kenosha, Wis., 19, Sheboygan 20, Fond du Lac 21, Appleton 22, Green Bay 23, Oshkosh 24, Menominee, Mich., 25, Escanaba 26, Ishpeming 27, Hancock 28, Calumet 29.
MADAME SHERRY (Co. E: Frazee and Lederer, mgrs.): Hartford, Conn., 17-19, New London 20, Meriden 21, Taunton, Mass., 22, Fall River 24, New Bedford 25, Brockton 26, Lowell 27, Manchester 28, Salem 29.
MARRIAGE A LA CARTE (Liebler and Co., mgrs.): Pittsburgh, Pa., 17-22.
MERRY WIDOW (Masters: Henry W. Savage, mgr.): Seattle, Wash., 16-22, Ellensburg 24, North Yakima 25, Walla Walla 26, Spokane 27-29.
METROPOLITAN OPERA (Metropolitan Opera Co., mgrs.): Montreal, P. Q., 17-19, Cleveland, O., 20-22, Cincinnati 24, 25, Nashville, Tenn., 26.
MIDNIGHT SONS (Lew Fields, mgr.): Fargo, N. D., 19, Superior, Minn., 20, Duluth 21, 22.
MISS NOBODY FROM STARLAND (Mort H. Singer, mgr.): Columbia, Mo., 19, Danville, Ill., 20, Peru, Ind., 21, Huntington 22, Toledo, O., 23-26, Sandusky 27, Lorain 28, Erie, Pa., 29.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Toronto, Ont., 17-22.
MY CINDERELLA GIRL (Delamater and Norris, mgrs.): Johnstown, Pa., 19, Punxsutawney 20, Clearfield 21, Dubois 22, Ridgway 24, Kane 25, Olean, N. Y., 26.
MY FRIEND FROM DIXIE (Dixie Amusement Co., mgrs.): Des Moines, Ia., 16-19.
NAUGHTY MARIETTA (Oscar Hammerstein, mgr.): Baltimore, Md., 17-22.
NEWLYWEDS AND THEIR BABY (Eastern: Leffler-Bratton Co., props.): Muncie, Ind., 19, Richmond 20, Piqua, O., 21, Newark 22, Coshocton 24, Wooster 25, Alliance 26, Akron 27, New Philadelphia 28, Canton 29.
NEWLYWEDS AND THEIR BABY (Western: Leffler-Bratton Co., props.): Ithaca, N. Y., 19, Batavia 20, Dunkirk 21, Jamestown 22, Buffalo 24-29.
NINER MUSICAL COMEDY (Edwin Niner, mgr.): Boone, Ia.—indefinite.
PINK LADY (Klaw and Erlanger, mgrs.): New York city March 13—indefinite.
PRINCE OF PILSEN (Henry W. Savage, mgr.): Boston, Mass., April 17—indefinite.
RED MILL (Martin and Emery, mgrs.): Pottsville, Pa., 19, Huntington 20, Lewiston 21, Reading 22, Carlisle 24, Chambersburg 25, Frederick, Md., 26, Hanover, Pa., 27, York 28, Annapolis, Md., 29.
ROYAL COMIC OPERA (J. C. Williamson, Ltd., mgr.): Auckland, New Zealand, April 17-May 6, New Plymouth 8, Wanganui 9, 10, Palmerston North 11, 12, Hastings 13, Napier 15, 16, Masterton 17, Wellington 18-June 7, Dunedin 10-16, Invercargill 26, 27, Oamaru 28, 29, Timaru 30, Christchurch July 1-19.
SCHEFF, FRITZI (Messrs. Shubert, mgrs.): Philadelphia, Pa., 17-29.
SCHOOL DAYS (Stair and Havlin, mgrs.): Pittsburgh, Pa., 17-22.
SHERMAN'S MUSICAL COMEDY (F. A. Wolff, mgr.): Calgary, Albt., March 27—indefinite.
SIDNEY, GEORGE (E. D. Stair, mgr.): Worcester, Mass., 17-19.
SUNNY SOUTH (J. C. Rockwell, mgr.): Tracy, Minn., 19, Brookings, S. D., 20, Watertown 21, Redfield 22, Groton 24, Webster 25, Wilmot 26, Millbank 27, Montevideo, Minn., 28, Granite Falls 29.
SUPERBA (Edwin Warner, mgr.): Rochester, N. Y., 17-22.
SWEETEST GIRL IN PARIS (Harry Askin, mgr.): Cincinnati, O., 16-22.
SYRATT, VALESKA (Lee Harrison, mgr.): Atlantic City, N. J., 17-22, New York city 24—indefinite.
TEAL, RAYMOND, MUSICAL COMEDY: Long Beach, Cal.—indefinite.
THREE TWINS (Jos. M. Gaites, mgr.): Lewiston, Me., 19, Portsmouth, N. H., 20, Dover 21, Haverhill, Mass., 22, Concord, N. H., 24, Manchester 25, Nashua 27, Fitchburg, Mass., 28, Lowell 29.
TIME, THE PLACE AND THE GIRL (Eastern: F. A. Wade, mgr.): Warren, Pa., 19, Oil City 20, Franklin 21, New Castle 22.
WARD AND VOKES (Ed. D. Stair, mgr.): Buffalo, N. Y., 17-22.
WHEN SWEET SIXTEEN (Ever-Wall Co., Inc., mgrs.): St. Paul, Minn., 16-22, St. Louis, Mo., 23-29.
WILLS' MUSICAL COMEDY (J. B. Wills, mgr.): Charlottesville, Va., 17-22.
WINNING MISS (Boyle Woolfolk, mgr.): Cheyenne, Wyo., 19, Greeley, Colo., 20, Ft. Collins 21, Boulder 22, Denver 23-29.
WINTER GARDEN (Messrs. Shubert, mgrs.): New York city March 20—indefinite.

MINSTRELS.

DUMONT'S MINSTRELS: Philadelphia, Pa., Aug. 20—indefinite.
FIELD'S GREATER MINSTRELS (Al. G. Field, mgr.): Clinton, Ia., 19, Dubuque 20, Freeport, Ill., 21, Rockford 22, Chicago 23-29.
HONEY BOY (George Evans, mgr.): Fall River, Mass., 19, Brockton 20, Worcester 21, 22.
RICHARDS AND PRINGLE'S (Holland and Filkins, mgrs.): St. Louis, Mo., 16-22, Kansas City 23-29, Leavenworth, Kan., 30.

BURLESQUE.

AL. REEVES' BEAUTY SHOW (H. N. Homan, mgr.): Albany, N. Y., 17-19, Schenectady 20-22, Brooklyn 24-29.
AMERICANS (Teddy Symonds, mgr.): Chicago, Ill., 16-22, Milwaukee, Wis., 23-29.
BEAUTY TRUST (H. W. Thompson, mgr.): St. Louis, Mo., 16-22, Kansas City 23-29.
BERMAN SHOW (Jack Singer, mgr.): Baltimore, Md., 17-22, Washington, D. C., 24-29.
BIG BANNER (Frank Livingston, mgr.): New York city 17-22, Philadelphia, Pa., 24-29.
BIG GAIETY (Columbia Amusement Co., mgrs.): Chicago, Ill., 16-22, Cincinnati, O., 23-29.
BIG REVIEW (Henry P. Dixon, mgr.): Harrisburg, Pa., 19, Altoona 20, Johnstown 21, Pittsburgh 22-29.
BOHEMIANS (Al. Lubin, mgr.): Newark, N. J., 17-22, New York city 24-29.
BOWERY (E. Dick Rider, mgr.): Chicago, Ill., 9-22, Detroit, Mich., 23-29.
BRIGADIERS (Louis Stark, mgr.): Chicago, Ill., 16-22, Detroit, Mich., 23-29.
BROADWAY GAYETY GIRLS (Louis Oberworth, mgr.): Louisville, Ky., 16-22, Cincinnati, O., 23-29.
CENTURY GIRLS (Jack Faust, mgr.): Boston, Mass., 10-22.
COLLEGE GIRLS (Max Spiegel, mgr.): Pittsburgh, Pa., 17-22, Cleveland, O., 24-29.
COLUMBIA (Frank Logan, mgr.): Cleveland, O., 17-22, Toledo 23-29.
COZY CORNER GIRLS (Sam Robinson, mgr.): New York city 17-22.
CRACKERJACKS (Harry Leoni, mgr.): Louisville, Ky., 16-22, St. Louis, Mo., 23-29.
DAINTY DUCHESS: Toledo, O., 16-22, Chicago, Ill., 23-May 5.
DREAMLAND (Issy Grods, mgr.): Cincinnati, O., 16-22, Chicago, Ill., 23-29.
DUCKLINGS (Frank Calder, mgr.): St. Paul, Minn., 16-22, Omaha, Neb., 23-26, St. Joseph, Mo., 27-29.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): Minneapolis, Minn., 16-22, Milwaukee, Wis., 23-29.
FOLLIES OF NEW YORK AND PARIS (E. M. Rosenthal, mgr.): Buffalo, N. Y., 17-22, Rochester 23-29.
FOLLIES OF THE DAY (Barney Gerard, mgr.): St. Louis, Mo., 16-22, East St. Louis, Ill., 23, Indianapolis, Ind., 24-29.
GINGER GIRLS (Lou Hurtig, mgr.): Milwaukee, Wis., 16-22, Chicago, Ill., 23-29.
GIRLS FROM DIXIE (Joseph Leavitt, mgr.): Montreal, P. Q., 17-22, Boston, Mass., 24-May 5.
GIRLS FROM HAPPYLAND (R. W. Chapman, mgr.): New York city 17-22, Philadelphia, Pa., 24-29.
GOLDEN CROOK (James Fulton, mgr.): Kansas City, Mo., 16-22, Omaha, Neb., 23-29.
HASTINGS' BIG SHOW: Philadelphia, Pa., 17-22, Baltimore, Md., 24-29.
IMPERIALS (Sam Williams, mgr.): New York city 10-22, Newark, N. J., 24-29.
IRWIN'S BIG SHOW (Archie Bennett, mgr.): Toronto, Ont., 17-22, Buffalo, N. Y., 24-29.
JARDIN DE PARIS GIRLS (Will Boehm, mgr.): Baltimore, Md., 17-22, Allentown, Pa., 24, Reading 25, Harrisburg 26, Altoona 27, Johnstown 28.
JERSEY LILIES (James Cooper, mgr.): Bridgeport, Conn., 17-19, Springfield, Mass., 20-22, Providence, R. I., 24-29.
JOLLY GIRLS (E. E. Patton, mgr.): Wilkes-Barre, Pa., 24-26, Scranton 27-29.
KENTUCKY BELLES (C. E. Foreman, mgr.): Scranton, Pa., 17-19, Wilkes-Barre 20-22, Philadelphia 24-29.
KNICKERBOCKERS (Louis Robie, mgr.): Boston, Mass., 17-22, New York city 24-29.
LADY BUCCANEERS (M. Stroush, mgr.): Albany, N. Y., 17-22, Brooklyn 24-May 5.
LOVE MAKERS (Sam Howe, mgr.): New York city 10-22, Bridgeport, Conn., 24-26, Springfield, Mass., 27-29.
MAJESTICS (Fred Irwin, mgr.): Detroit, Mich., 16-22, Toronto, Ont., 24-29.
MARATHON GIRLS (Phil Sheridan, mgr.): Newark, N. J., 17-22, Hoboken 24-29.
MERRY MAIDENS (Edward Schafer, mgr.): Toronto, Ont., 17-22, Montreal, P. Q., 24-29.
MERRY WHIRL (Louis Epstein, mgr.): Indianapolis, Ind., 17-22, Louisville, Ky., 23-29.
MIDNIGHT MAIDENS (Gus Hill, mgr.): Philadelphia, Pa., 17-22, Brooklyn, N. Y., 24-29.
MISS NEW YORK, JR. (Wm. Fennessy, mgr.): Philadelphia, Pa., 17-22, Washington, D. C., 24-29.
MOULIN ROUGE (Maurice Jacobs, mgr.): Milwaukee, Wis., 16-22, Minneapolis, Minn., 23-29.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Brooklyn, N. Y., 17-22, Newark, N. J., 24-29.
PASSING PARADE (Clarence Burdick, mgr.): Washington, D. C., 17-22, Baltimore, Md., 24-29.
PAT WHITE'S GAIETY GIRLS (Walter Greaves, mgr.): New York city 17-29.
PENNANT WINNERS (Rob Miles, mgr.): Kansas City, Mo., 16-22, St. Louis 23-29, East St. Louis, Ill., 30.
QUEEN OF BOHEMIA (Max Spiegel, mgr.): Omaha, Neb., 16-22, Minneapolis, Minn., 23-29.
QUEENS OF THE JARDIN DE PARIS (Joe. Howard, mgr.): Rochester, N. Y., 17-22, Schenectady 24-26, Albany 27-29.
RECTOR GIRLS (Morris Weinstock, mgr.): Wilkes-Barre, Pa., 17-19, Scranton 20-22, Albany, N. Y., 24-29.
RENTZ-SANTLEY (J. E. Early, mgr.): Boston, Mass., 17-22, Albany, N. Y., 24-29, Schenectady 27-29.
ROBINSON'S CRUSOE GIRLS (Chas. Robinson, mgr.): New York city 17-29.
ROLLICKERS (Alex. Gorman, mgr.): Detroit, Mich., 16-22, Buffalo, N. Y., 24-29.
ROSE SYDELL'S (W. S. Campbell, mgr.): Washington, D. C., 17-22, Pittsburgh, Pa., 24-29.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Brooklyn, N. Y., 17-22, New York city 24-29.
SERENADERS (George Armstrong, mgr.): Schenectady, N. Y., 17-19, Albany 20-22, Boston, Mass., 24-29.
STAR AND GARTER (Frank Wisburg, mgr.): Hoboken, N. J., 17-22, New York city 24-May 5.
STAR SHOW GIRLS (John T. Baker, mgr.): Pittsburgh, Pa., 17-22, Cleveland, O., 23-29.
TIGER LILIES (Wm. Drew, mgr.): Boston, Mass., 17-29.
TROCADEROS (Chas. H. Waldron, mgr.): Providence, R. I., 17-22, Boston, Mass., 24-29.
VANITY FAIR (Gus Hill, mgr.): Chicago, Ill., 16-29.
WASHINGTON SOCIETY GIRLS (Lou Watson, mgr.): Brooklyn, N. Y., 10-22, New York city 24-May 5.
WATSON'S (W. E. Watson, mgr.): Buffalo, N. Y., 17-22, Toronto, Ont., 24-29.
WISE GUY (Edmund Hayes, mgr.): Minneapolis, Minn., 16-22, St. Paul 23-29.
WORLD OF PLEASURE (Gordon and North, mgrs.): Cleveland, O., 17-22, Chicago, Ill., 23-29.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): Omaha, Neb., 16-19, St. Joseph, Mo., 20-22, Kansas City 23-29.

BANDS.

CINCINNATI SYMPHONY: Indianapolis, Ind., 21, 22.
FISHER AND EXPOSITION ORCHESTRA (C. L. Fisher, mgr.): Elkhart, Ind., 19, Sturgis, Mich., 20, Jackson 21, Kalamazoo 22, 23.

CIRCUSES.

BARNUM AND BAILEY'S: New York city March 23-April 22.
BUFFALO BILL'S WILD WEST: Baltimore, Md., 19, 20, Wilmington, Del., 21, Lancaster, Pa., 22, Philadelphia 24-29.
HONEST BILL'S: Washington, Kan., 19, Haddam 20, Narka 21, Hubbell, Neb., 22.
101 RANCH WILD WEST (Miller Bros., mgrs.): Philadelphia, Pa., 17-22.
RINGLING BROTHERS: Chicago, Ill., 1-22, Zanesville, O., 26.
ROBINSON'S, JOHN: Cincinnati, O., 18-22.
SELLS-FLOTO: Long Beach, Cal., 19, Santa Monica 20, Pasadena 21, Santa Barbara 22.

MISCELLANEOUS.

BARNUM, HYPNOTIST (R. G. Barnum, mgr.): Saskatoon, Can., 17-22, Regina 24-29.
GADSKI, MME.: Columbus, O., 24.
GARDEN, MARY (E. E. Johnston, mgr.): Toledo, O., 20, Grand Rapids, Mich., 21, Buffalo, N. Y., 24, Toronto, Ont., 26.
GILPIN'S HYPNOTISTS (J. H. Gilpin, mgr.): Montevideo, Minn., 17-22, Madison 24-29.
MILDRED AND ROUCLERE (Harry Rouclere, mgr.): Sydney, Cape Breton, Can., 19, 20, New Glasgow 21, 22, Sydney 24, 25.
NEWMANN, HYPNOTIST: Williston, N. D., 16-19, Minot 20-22.
NORWOOD'S HYPNOTISTS (M. H. Norwood, mgr.): Stillwater, Minn., 17-22, Chippewa Falls, Wis., 24-29.
PAULIST CHORISTERS (Rev. Wm. J. Finn, mgr.): Chicago, Ill., 19, Boston, Mass., 26.
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Madrid, Spain—indefinite.
ST. DENIS, RUTH (Henry B. Harris, mgr.): San Jose, Cal., 19, Santa Barbara 20, Riverside 21, San Diego 22.
SHEFFIELD, ENG., CHOIR (Dr. Henry Coward, conductor): Indianapolis, Ind., 21, 22, Chicago, Ill., 23-25, Milwaukee, Wis., 26.
TODD'S VAUDEVILLE (Wm. Todd, mgr.): Florence, S. C., 17-22.

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MOTION PICTURES

"SPECTATOR'S" COMMENTS

ARTHUR V. JOHNSON

SOMEBODY, writing somewhere on some subject or other not long since, undertook to defend the poor director who was expected to be all kinds of an expert in all kinds of branches of motion picture art—a sort of know-it-all. The argument, if it be remembered correctly, was to show that picture producing companies should organize their producing forces like a machine shop, so that the man who made one kind of product would never be called on to make any other; everybody must specialize, the directors included. Without stopping to argue pro or con on the modern policy of specialising, which is already followed to a distressing degree in theatrical work, we may take issue with the defense that was set up in behalf of blundering directors. Why should the multitudinous duties of the director be any excuse for bad work? Why should the fact that the director is expected to be a walking encyclopedia as well as a master of stagecraft excuse him when he permits some glaring error to creep into his films?

* * * *

The director who has perpetrated a bad break and been caught up for it by the critics is very apt to take refuge in the wail that too much is expected of him. He has no right to this defense, hard as it may appear to say so. He would better take his medicine in silence and determine not to be caught that way again. Either that or quit directing. The director is analogous to the editor of a newspaper or magazine. He is, in fact, the responsible literary head of a publishing business subject to just as many varied requirements but no more, and he should be held just as much accountable for his deficiencies. If he isn't enough of a walking encyclopedia to hold the job, and doesn't know how to guard himself against error, it is his misfortune but not his excuse. The publisher and the public want perfection, or as near as they can get to it, and explanations on how it happened cut little figure after the error has been made.

* * * *

The blundering director is largely due to the fact that he will ask or take no advice. He imagines he knows it all and goes ahead blindly, only to find out too late that he has made a mistake. Then he cries for quarter, saying: "Why, how could I be expected to know all that?" He wasn't expected to know it, and if he hadn't been so cocksure all the time that he did know it he could very easily have posted himself up and avoided the pitfall. Now that is precisely what the successful director does. He knows that he is expected to make no mistakes, and he fortifies himself accordingly. If he has a doctor story on hand, instead of faking the business and making a mess of it he calls in a doctor, pays him for his services, and gets it right. If it be a law story he employs a lawyer, if a war story he gets a soldier, if a farm story he asks a farmer, and so on through the entire list of picture possibilities. In matters of history, costumes or customs he goes or sends to a library if he has no reference books of his own or belonging to the company. So he makes no mistakes of detail, and other directors wonder why he escapes criticism. It is all so very simple that one wonders that there should ever be any mystery about it or that there should be the errors that there are in the films.

When one theorizes there is always something more to say, as in the matter of scenario writing, discussed last week on this page. The advice offered was for the benefit of novices, it will be remembered, but much of it could be taken with profit by scenario writers who consider themselves anything but beginners, if we may judge from the vapid, inane, threadbare and artificial character of a great many of the motion picture stories that every week see the light of the projecting lamp. The fact is quite clear to careful observers, that it is now the story that stands most in need of artistic uplift, rather than the acting and the producing. The old melodramatic heroics have gone for good, even in the films of the most indifferent producers, and the actor tendency to play to the camera as he would to an audience from the stage is fast dying out. Realistic art is taking the place of the artificial. But the stories are not keeping pace with the general improvement. Too many of them are painfully conventional and lacking in originality of idea, incident and characterization. The wonder is that with such material the producers and players succeed as well as they do. It is with the hope of helping in some small degree to better this condition that the subject is here pursued further, along the lines of rudimentary discussion.

* * * *

Not only the novices but all scenario writers will do their best work when confining themselves to matters with which they have intimate personal acquaintance. By doing this they are more apt to inject the vital spark of human nature into their plots and actions and to give to their characters real individuality. Even when dealing

MABEL TRUNNELLE

with historical events or adaptations from novels they may, besides thoroughly studying the printed literature involved, profit greatly by using actual persons whom they know or have known for their models. Few artists have ever painted masterpieces entirely from imagination or without using living models. The successful novelist takes his inspirations and characters from life, and the best actors of contemporaneous drama go into the various strata of society to study the types called for in the characters they are to portray. Is it not the sensible thing to do, therefore, in the case of the scenario writer? It may be urged that the scenario writer has little to say in reality as to the detail peculiarities of the characters he introduces; that the picture directors and the players are the ones who develop the individuality of the fictitious persons of the story. This is true as to smaller details but not as to the larger actions and motives of the characters—the very few but vital incidents on which the whole story may perhaps be based.

* * * *

The other point that was made last week for the especial guidance of the beginners was the advice that they confine their first attempts to mere outlines of their stories—a single paragraph for a story—a mere brief description of the plot, instead of attempting to work it out into successive scenes which the director would probably discard. By leaving it all to the director the novice gains a distinct advantage in the lesson that is given him, if his story should be produced. He sees on the screen how an expert has worked out his ideas and he may profit, whether the expert has done well or not. If the scenes and action convey the story strongly the novice has gained instruction by example that cannot fail to impress him. If the story has been badly worked out the original author is again impressed definitely and specifically as to how it could have been better done.

* * * *

But if the new picture story writer insists on attempting the completed scenario, it should be accompanied in each case with a brief description or outline of the plot for the hasty perusal of the readers and story editors employed by the producing companies. Some manufacturers insist on this tabloid introductory description. It is the thing, after all, by which they judge the story and accept or reject it. Hence it may be set down as wise for all scenario writers, excepting perhaps those whose successful work in the past makes them sure of a careful reading in all cases, to introduce their typewritten scenarios with brief descriptions of the plots.

* * *

A friend has told The Spectator that his advice on motion picture story writing isn't explicit enough. "Why, nobody would know what to write from that advice," was the objection, "nor how to write it." And right here comes the misconception that exists in so many minds regarding scenario writing. They imagine that it is literary form that is wanted—that clever construction of scenes and action, drawn up and typewritten in some particular, approved way, is the whole thing. Take it from The Spectator that it is not. The big thing in the story is the story itself. To tell the beginner how to invent a story and what to put into it would be to invent it for him. If he can't invent his own story he will never be even a beginner. As to the small matter of writing it for submission after it is invented, any form of transcribing that is brief and clear will do to start with.

* * * *

The matter of beginning right by thinking right is as far as The Spectator has yet gone in this discussion. If he can influence only a small percentage of ambitious motion picture story authors to take their views of life, not from a Laura Jean Libbey novel or an Al. Woods melodrama, or ten thousand and one vapid, maudlin, threadbare picture plays they have seen, but to get back to truth and human nature as they know it from the actual experience and observation of their own lives, he will feel more than satisfied that he has accomplished something.

THE SPECTATOR.

SUBJECTS OF ILLUSTRATION.

John R. Cumpson, the well-known comedian, whose portrait is shown below, has been appearing in Edison farces and comedies for several months, notably in a number of films as "Bumptious." He began his real work as a player in Colonel Sinn's company at the old Montauk, and followed this good start by engagements with Frohman's Little Minister company, Barry and Fay, Siberia, and Up York State. Later he starred successfully for several seasons in German comedies, and as Ole Olsen the Swede, following the latter by appearing in George Hobart and Victor Herbert's Song Birds with William Burress.

The popularity that has been gained by the attractive Mabel Trunnelle since her entrance into the motion picture

JOHN R. CUMPSON

held as one of the stock company of the Edison forces is well recognized. Her portrait on another page in the character of the Mountain Maid will be welcomed by MIRROR readers. Her acting shows the buoyancy of youth tempered by excellent training. Years of stock work in New Orleans, Syracuse, and the Shubert all-star cast in Philadelphia have stood her well in hand, but that she has grown in grace and power since her first appearance in pictures is also to her credit.

Elsewhere is the portrait of Arthur V. Johnson, one of the most popular of motion picture actors. Mr. Johnson's first experience on the stage was gained in the hard and trying school of melodrama. Since then he has supported Robert Mantell and Marie Wainwright in Shakespearean productions. He entered the picture field nearly three years ago, and has been with the Lubin company since early this year.

Letters to "The Spectator"

"The Spectator" cannot undertake to reply by mail to letters of inquiry. Inquiring readers may therefore save stamps and look under this heading for their answers. If the letters or answers do not appear in the next issue of THE MIRROR, look in the following numbers. They are liable to be crowded out. Make your letters brief, write on one side only of the paper and sign with the name or initials you wish to appear in print. If you use initials or a nom de plume, accompany the communication with your correct name and address. This last requirement is imperative.

Dam the Cowboy and Indian Flood!

ST. JOHN, N. B., April 2, 1911.

To The Spectator:

SIR.—Is there no plan by which we can dam (without the final "n") the awful flood of cowboy and Indian subjects that the film-makers still persist in turning out? To my own knowledge, many people have cut the picture houses from their lists of dissipations until these films have gone the way of the crockery-smashing and all-but-interminable "chase" films of yesterday. Surely there cannot be such a paucity of available picture material as their continuance would seem to indicate.

Could not THE MIRROR publish an occasional Biograph portrait labeled "Playing leads with the Biograph Stock company," or something like that? PHIL. M.

There appear to be "quite several" picture show patrons who share the above opinion of Indian and cowboy films as a class. This is probably due to the sameness of these productions. Real novelty and depth of plot together with good acting would make the Wild West story as welcome as any other. The suggestion about Biograph portraits is ingenious but impracticable.—THE SPECTATOR.

Heckling "The Spectator."

BOSTON, MASS., April 2, 1911.

To The Spectator:

SIR.—In a recent issue I noted you made mention of the trade papers of the moving picture industry. Would you kindly tell me just what "The Film Index" is, as I note you state it is not a trade paper? Also, is "The Moving Picture World" a trade paper? If so, please explain the difference between the two papers, if you are willing to do so. Is "The World" an impartial sheet? I look to you for this information, believing you to treat the moving picture in a fair, square manner. J. G. C.

You want to get The Spectator into another mix-up, don't you? If he should tell you just what he thinks of his esteemed and valued "trade" contemporaries, while the opinion would be entirely complimentary, it would probably be misconstrued. The application of the term "trade paper" admits of various constructions. Where does the trade or commercial paper cease and the professional or amusement paper begin? As for impartiality, let all readers decide that for themselves. It is not for this writer to impugn the motives of others. Bad examples need not always be followed.—THE SPECTATOR.

A Good "Booster" for Melies Films.

ST. PAUL, MINN., April 7, 1911.

To The Spectator:

SIR.—Some weeks ago you published an interesting illustrated article on the motion picture making colony at Los Angeles. Do you not think that an equally interesting group, if somewhat smaller, holds forth in San Antonio, Tex., and that the environments are not less appropriate and beautiful than those of California?

Melies' Star Film Ranch, within less than 60 rods of the famous Hot Wells, embraces a varied and attractive landscape that makes a beautiful background for such dramas as may be enacted in the West. The Ranch takes in composite and cactus plateau, immense groves of native pecans that fringe the San Antonio River, which, in part, is as placid as a Summer sea, and in other parts as wild and rugged as a mountain rivulet, and back of all is the beautiful relic of San Jose Mission. Within the limits of San Antonio stands the hallowed Alamo, one of the cradles of American liberty and the very atmosphere is charged with resplendent history. I have made several trips to San Antonio during the past Winter, and from having seen the fine work that Melies is doing, I believe MIRROR readers would enjoy knowing something more about the Star headquarters.

W. D.

Your suggestion has been put up to Mr. Melies, and if suitable photographs can be secured MIRROR readers will be favored with them. "W. D." will no doubt share the pleasure which THE MIRROR experienced on being advised of the historical Alamo film soon to be issued by the Melies Company.—THE SPECTATOR.

They Need Proofreaders.

SACRAMENTO, CAL., April 5, 1911.

To The Spectator:

SIR.—I do not wish to impose on your time or space, but the temptation to ask questions when assured of an authoritative answer is too great to be resisted. Can you tell me why it is that most of the motion picture producers are so careless in regard to spelling and grammar in their announcements, titles, letters, etc.? To particularize, nearly every one having this class of work in charge seems to be obsessed with the idea that the proper spelling of judgment and development is "judgement" and "developement." The Edison—usually particular—have several times misspelled judgment in their subtitles, and in a recent Belle, Her Adopted Parents, development has the superfluous "e." This may seem a point of minor importance, but it gets on my nerves to have an otherwise good production marred by such inaccuracies.

E. M. J.

The only authoritative answer The Spectator can give to the above question is to venture the guess that the film companies need proofreaders, just like other publishing houses—for that is what they are, publishers. Some one in a "trade" paper recently found fault with the odd translations one often sees in the subtitles and copies of letters in certain foreign films, but in this case The Spectator, for one, would much regret seeing the Italian-English or French-English corrected. The peculiar errors that are sometimes made are too much of a joy to be parted with.—THE SPECTATOR.

A Clear Case of Misconception

CHATTANOOGA, TENN., April 8, 1911.

To The Spectator:

SIR.—A few weeks ago I wrote the Essanay Company, asking them if they published any instructions for submitting scenarios. I inclosed stamped, self-addressed envelope. In place of replying, they put my original letter to them in my stamped envelope, and mailed it back to me, without even sealing it. Do you consider this treatment common business courtesy, or good business policy? K.

You should have taken the most charitable and reasonable view of the occurrence, which is quite clearly that your letter was placed in the envelope, perhaps to keep the two together, and then was inadvertently mailed by a fool office boy. But maybe you never had a fool office boy and don't know the nature of the beast. Any well conducted business office is incapable of the deliberate discourtesy you assume.—THE SPECTATOR.

Pointer for Indian Picture Directing

TOMBSTONE, ARIZ., April 6, 1911.

To The Spectator:

SIR.—It strikes me that those pictures showing Indians buying drinks in saloons are inconsistent, for the Federal statutes prohibit the selling of liquor to Indians, and the law is very rigidly enforced. Indians who do not brew their own liquors generally get it from "bootleggers," etc., but over a bar—that is quite improbable and makes such picture ridiculous.

ARLIE GARDNER.

Who's Who and What's What.

M. E. B., Indianapolis, Ind.: The embargo on Biograph names extends into the past even unto the time of the first man and woman and into the future—as long as the Biograph insists on the policy.

M. F. G., Gloucester, Mass.: See above regarding Biograph. Miss Lawrence, now with Lubin, was the actress in The Actress and the Singer; she was the daughter in Age vs. Youth; the leading woman in His Bogus Uncle; the show girl in The Show Girl's Stratagem; the library girl in The Test, only to mention a few. Now you know her. The long-haired actor in The Tall Grass Country (Melies) is F. F. Ford. The hero in A Sawmill Hero (Kalem) was Jack Clarke.

Ruth Cooper, 121 Third Avenue, Newburgh, N. Y.: THE MIRROR has not printed the portrait of Charles Inslee, of the Bison Stock Players.

K. A., Williams, 1091 Fox Street, New York city, sells photographs of motion picture players.

Paul M. Manley, Montreal, Can.: Indeed it is no joke answering these questions, although it is none the less a pleasure. The two leads in Old Madrid (Imp.) are Owen Moore and Mary Pickford. The leads in The Secret of the Palm were King Baggot and Miss Roy.

M. S. Harris, Galveston, Tex.: Florence Lawrence was the leading lady in the Bonus Uncle (Lubin). Lillian Walker, of the Vitagraph Stock, is quite well, having been recently indisposed.

C. O. G., Rutland, Vt.: Mary Pickford was the girl in Old Madrid (Imp.).

F. G. M., Pittsburgh, Pa.: Frederic Sumner is not with the Edison Company, and never was a member of the stock company.

C. E. J., Oklahoma, Okla.: There were two girls played the old lady's memory of herself in Sweet Memories (Imp.). One was a child and the other was Mary Pickford.

Mrs. E. W. Joslyn, Lebanon, N. H.: You are right and THE MIRROR was wrong about the leading lady in Water Lilies (Vitagraph). It was a slip of the memory. Miss Rottenthall played the lead.

G. M., Fremont, O.: The Imp. actress known as "Little Mary" is Mary Pickford.

P. M. K., Tyrone, Pa.: You are wise. Don't ever miss a copy of THE MIRROR. Your request to see Arthur Johnson's face is granted this week.

E. B., Chicago, Ill.: It is Imp., not Imperial, although Mirror compositors and proofreaders seemed to think for a while that they knew better. If THE MIRROR can get a real good photograph of Mary Pickford that will do the charming little actress full justice, it will print it.

L. S., Oakland, Cal.: The hop industry picture (Vitagraph) was photographed in the County of Kent, England, which accounts for the difference from the New York State methods. The Spectator agrees with you heartily in commending the great improvement in story and acting in "life portrayals."

E. Y., New York city: It is Mrs. Larkin and not "Miss" in the Pathe films, according to information secured from the Pathe offices. The little boy in At Swords' Points (Reliance) was A. Anderson. Your inability to see the point in The Spectator's pleasantry about the Imp. actors all being named Owen Moore is perhaps excusable. It was no doubt a rotten joke. It may be explained, however, that it was open to two constructions, and you can take your choice of either one.

F. A., Blackwell, Bronx, New York: Betty in Betty Becomes a Maid (Vitagraph), was played by Mabel Normand. Yes; it was Leo Delaney who played opposite.

C. E. C., Murray, O.: THE MIRROR has never printed pictures of Dorothy Bernard or Florence Barker. Both are well-known stock actresses, but THE MIRROR has no record of them in motion pictures, although they may be so employed. Biograph names and pictures are never furnished for publication. Your hope is natural that the Biograph should stop losing so many good players, but don't you notice that it has a habit of signing up new ones "just as good"?

E. L. M., New London, Conn.: The leading man in A Sawmill Hero (Kalem) was Jack Clarke. The leading lady in The Rival Sculptors (Edison) was Nancy Avril.

Pioneer Seymour, Reading, Pa.: Thanks for your kind words for THE MIRROR. Just for that you get your questions answered this week. Jane Wolfe played the settler's wife in Heart of an Indian Mother (Kalem). She is with the Western company in California. The American girl in Lad from Old Ireland (Kalem) was played by Agnes Mapes, not a regular member of the company.

A. T. C., Washington, D. C.: Regarding scenarios read last week's Spectator, and this week's also.

Grace Graham, New York city: The leading woman in The Mirror (Imp.) was Mary Pickford, the leading man Owen Moore. The leading man in The Three of Them (Vitagraph) was William Humphrey. Alice Joyce has appeared in nearly all Kalem Western pictures of this year, including The Mission Carrier, Hero Track Walker, Big Hearted Jim, Trail of the Pome's Charm, etc.

Hettie Gray Baker, Hartford, Conn.: The preacher in The Street Preacher (Lubin) was Albert McGovern. Perdie in Perdie's Vacation (Lubin) was Howard Mitchell. The part of John Harmon in How Bella Was Won (Edison) was played by George Spencer. The young lover in The Old Family Bible (Edison) was Thomas Emory, and the book agent in the same film was Edwin Boulden.

Emma Albert, Indianapolis, Ind.: Read the reply to "E. E. E." printed above.

Dorothy Pierce, Roxbury, Mass.: Arthur Johnson's portrait is in this issue. Maurice Costello's was in the issue of Oct. 8. The others have not been printed. Owen Moore plays opposite Mary Pickford in Imp. films.

Mildred Hoyt, Roxbury, Mass.: The leading lady in The Minister's Wife (Vitagraph) was Mary Fuller. The leading man in Artful Kate (Imp.) was Owen Moore.

VITAGRAPH GETS A REAL FIRE SCENE.

Recently Flatbush, Brooklyn, was aroused by bells and whistles announcing a fire about three blocks from the Vitagraph studios. As soon as it was discovered one of the employes who was in the neighborhood immediately telephoned the Vitagraph Company; they instantly drafted one of their automobiles into service and had a camera man on the scene. A splendid film was gotten of the burning building, which will be used in connection with a future release.

EXHIBITORS INCORPORATE.

The National Association of Moving Picture Exhibitors was incorporated with the approval of Supreme Court Justice Greenbaum. It is to operate throughout the United States, and its purpose is to promote closer relations between the moving picture exhibitors. Among the incorporators are Newton M. Kent, of Racine, Wis., and William J. Flagg and Howard Hall, of New York.

POLICE ENJOINED IN MEMPHIS.

The Star Theatre in Memphis, which has been closed for alleged violation of the theatre laws in the matter of steps at the exit, secured an injunction against the police restraining them from enforcing the order until a hearing could be had. One would think that the wise thing to have done would have been to make the change demanded as speedily as possible.

NEW PITTSBURGH THEATRES.

James B. Clark has purchased a lot 47 by 151 feet at Butler and Forty-first streets, Pittsburgh, Pa., and will erect a motion picture theatre to cost $25,000. Richard Rowland has started the building of a $50,000 theatre in Wood Street, Wilkinsburg, Pittsburgh.

CANDY COMPANY KILLED BY FILMS.

The Amato Chocolate Company, a candy manufacturing concern in Sandusky, O., will dissolve and go out of business, alleging that the motion picture theatres have caused a falling off in the candy trade.

SELIG FOUR COLOR POSTERS AT ALL EXCHANGES

SELIG

The Haven of Refuge

Length about 1000 ft. Code word, Refuge

On April 17th

Scenes laid in the early thirties, when old California was under Spanish rule. Scene of action in and around the world-famous Rancho San Fernando.

Coming The Witch of Everglades Coming

THE MOTHER

A Drama—"with the sweetest story ever told"—the great sacrifices of the mother for a wayward son—the deep heart emotions that emanate from a mother's love.

Length, 1000 ft. Code word, Mother

April 20th

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Reviews of Licensed Films

The Cowboy and the Shrew (Selig, April 10).—The manner in which the feminine role was played in this film makes it a novel, entertaining and highly amusing picture, that might have easily been reduced to the commonplace by improper treatment, though she seemed more like a capricious colt than a shrew. She wanted him, but she must be tamed into saying so. He arrived before the town clerk and justice, dragging her after him at the end of his lasso. While he was signing the license she released herself, tied him to a table leg and fled. Then began a merry chase. At last the would be husband captured her and bound her to a tree, but still she had him quite in her power, and it was not until her father and the justice arrived and feigned to kill the young man that she relented. The same story was produced some time ago by an independent company.

His Best Girl's Little Brother (Selig, April 10).—One can imagine from the title the style of the story, which is an excellent one of its class in affording the necessary amount of fun. He puts eggs in the young fellow's pockets and interrupts several proposals. He scatters grandma's snuff on his bouquet, and it is presumed he was instrumental in getting his sister and the undaunted lover daubed over with ink in the last scene, but his part in that escapade was not quite clear.

The Justice of Claudius (Pathe, April 10).—Here is another magnificent and spectacular film in colors from this company, and is fully equal, if not superior, to its predecessors in settings, costume and coloring, as well as management. It tells how Messaline, Queen to the Emperor Claudius, was protected by the philosopher Manus, in her wanderings among the people. Because he would not respond to her advances she had him imprisoned, offering to free him if he would accept her love. He refused and he was about to be killed at her command when the Emperor, appearing, understood her perfidy, and ordered her killed in his stead. There are many impressively acted scenes, that in the cell perhaps standing out more than the others, where the two leading characters reach a climax in a masterful interpretation of their roles. Had the character of the Emperor appeared more than once before, there would have been no doubt as to his identity when he enters in the later scene. The character of Thyala likewise seemed a trifle subdued for the best effect, and she was made to do several unexplainable and unnatural things.

Indian Army Exercises (Pathe, April 10).—A group of especially well trained soldiers of India are seen in this film entering into their manœuvers with precision and zest. They are also seen in the parallel bar and swinging the clubs.

The Chief's Daughter (Biograph, April 10).—This Indian picture is developed somewhat differently than most of its kind, which together with the natural progression of the story and its interpretation, gives novelty to a well used plot. While paying for the land he had purchased with his friend, the young prospector makes secret advances to the chief's daughter. He gives her a signet ring and she believes he is in earnest. The day she gives him a necklace to plight their troth, his fiancee arrives to surprise him. While they are at luncheon at his shack the Indian maid looks in through the window. Later she enters to demand an explanation, and the other girl, recognising the signet ring, leaves him. He thinks to square himself by returning the necklace, but he is stoned home by the squaws of the tribe. There he may think over his mistake, while the Indian maid finds one of her tribe. The manner in which the situations are developed and enacted in cause and effect is especially noticeable. It cannot be seen, however, how anything was gained by the exits made by the man and the Indian maid, where they apparently went out the back door to appear the next minute around the corner of the house in front.

Opportunity and the Man (Lubin, April 10).—Here is another strong, purposeful Lubin drama acted and told with close adherence to theme, and painting a moral through a story of life, somewhat overdrawn, it is true. While Joslin is out walking with his fiancee, she loses her pendent, which is returned by Harry, whose home has become the park. Joslin gives him a sum of money and his card. Harry is prompt in visiting him, and secures a position in which he becomes highly successful. Joslin then loses all his money by speculation, and is driven by drink to become a frequenter of parks as Harry had been, while Harry buys his former home and marries the girl he loved. One night Joslin strolls back into his old home, enters, and is arrested, evidently from the acting, without his identity being discovered by Harry or his wife. The scene of the moonlight through the window made a pretty effect. While the story strong in itself is exceptionally well put together and enacted, it is thought the lady, as she was not exactly a fickle character, should have shown a stronger preference for Harry in the beginning. As it was, she apparently deserted Joslin, simply upon learning of his failure without even seeing his debauch.

The Strike at the Mines (Edison, April 11).—Perhaps among other excellent features, the natural manner in which the different ensembles were managed in this film is one of the most noteworthy factors. Then, too, each character was a distinct type, yet nearly all of one class. The story shows how the mine owner's stand for justice brought his men to realize their cowardice. At the beginning he saves the life of a young employee named Sanders by entering the mine during an explosion, and takes the young fellow to his home. The miners then make unreasonable demands and threaten the pump house, the significance of which might not be clear to the average spectator. It was an excellent scene, however. Both the owner and Sanders are injured by the mob in their endeavor to break in at the pump, but, thinking they had killed Sanders, the old guard disperses the men, and come to terms, while Sanders is appointed manager.

The Wooing of Winifred (Vitagraph, April 11).—Perhaps the chief difficulty with this film is that there was not enough of it, as one naturally desired to see more of two such interesting characters as the butler and the maid, and wished to see them enter in the later action. However, this is not so much the fault of the story as it is due to the excellent comedian who so emphasized his part. According to the will hero and heroine must marry each other or the estate goes to an insane asylum. They send in their respective letters to each other, with photographs, the girl of her maid and the man of his butler, saying they were about to leave for a month's absence and would thus give the other time to think it over. They meet in the train and in an amusing scene make the acquaintance of each other, though the impression prevailed that the young lady was a little too forward, as she made all the advance. At the hotel he takes the photograph of her maid from his pocket in looking over some papers, and thus the secret is out, and it ends just as it should. His card instead of the photograph might have seemed less an accident made to order, as he would not be apt to carry such a photograph around with him.

The Court Martial (Gaumont, April 11).—A strong and gripping story—much stronger than the usual French drama—is told with force and feeling by an excellent company of players in this film. Two soldiers of the days of galley prisons in France are chums, and one of them is unjustly convicted by court martial of a street assault. He escapes and is given work by chance by his chum's father, a farmer. He also falls in love with his chum's old sweetheart and the girl returns the love. When the chum comes home to visit and recognizes the escaped prisoner, learning at the same time of the love affair, he is tempted to expose him, but after a well acted struggle with himself, he keeps silent and goes away to rejoin the army.

Waterfalls in Northern Spain (Gaumont, April 11).—Like so many others of the Gaumont scenic pictures, these are exceedingly beautiful and are artistically photographed.

An Orphan's Plight (Essanay, April 11).—An interesting human story is convincingly conveyed in this film. A young girl loses her mother and the father marries again, but is killed in an explosion after he has transferred his property and reassigned his insurance to the new wife. The stepmother abuses the little orphan and puts her out to work with a family that scarcely appears to be situated to employ hired help. Here the girl is again abused and escapes, being rescued and adopted by a clergyman, whose son had been the girl's playmate. The little actress—she must be but a girl—who played the orphan will in time, no doubt, become less conscious at critical moments, although her work shows fine promise. The only serious criticism of her style is a fault that many of the players appeared to have in this film, not conspicuously, but still noticeably—the fault of too often twisting the head around to face the front.

In Old Florida (Kalem, April 12).—This picture maintains excellent atmosphere and the backgrounds and setting enliven the story throughout by their picturesqueness and close adherence to fact. The young senorita is impressed with the American, Forsyth, therefore it is a surprise to see her toss a rose and accept the advances of Senor Vega. Consequently, when the senor sees her by the fountain accepting the embrace of Forsyth, one naturally sympathizes with his feelings. The father compels her to accept Vega, but on her wedding night she escapes to Forsyth, who, after a duel with Vega, races to the priest with her and marries her in the bridal array meant for Vega, just as he and her father arrive to try to prevent. This last scene is well set and presented, and the entire production is exceedingly finished in acting and interpretation of situation. The cast appears on the screen.

A Cowboy's Adventure (Pathe, April 12).—The period of this old but well told and enacted Western story is given as 1865. It would have been better to have made the period 1875, as cowboys were probably not in evidence at the earlier time. However, dating the action back saves the spectator the feeling that such things could never happen now. On the cowboy's visit to town one night he saves an Indian girl from violence at the hands of another. The bad cowboy evades the others and breaks into the saloon, apparently killing the proprietor, though the act is not seen, and making way with the money. He is seen, however, by the Indian, whose squaw he insulted, and when the cowboy who befriended her returns for more to drink and is found with the body by the Chinese cook and accused, the Indian appears, as the sheriff is about to hang him and points out the guilty man.

Coco (Pathe, April 12).—This film is the antics of a very active monkey on shipboard. He has a fight with a cock; a scramble with some raccoons, coquettes before a mirror, and then crawls into a phonograph to see where the noise comes from, and takes a merry-go-round ride on the record.

Beneath the Tower Ruins (Eclipse, April 12).—The use of visions in films, so often resorted to by the French and by some American makers, cannot be said to be artistic in the ordinary drama. It is only in a great subject such as Macbeth that it appears impressive—at least to this reviewer. In this film the vision of the old nobleman stopped the farmer from stealing the hidden fortune, which he had agreed to turn over to the nobleman's daughter. If was then stolen by the farmer's older son, and the farmer died. Then his ghost appeared before the guilty son, and he was induced to restore the treasure to the girl, who in the meantime had fallen in love with his younger brother. The scenes about the old castle ruins were appropriate to the story and pleasing to the eye and the acting was excellent.

Abbey of Pavia, Italy (Eclipse, April 12).—Unusually imposing and picturesque are the scenes in this travel film.

Silver Threads Among the Gold (Edison, April 12).—A simple, appealing, even poetic, thought is conveyed with consummate feeling and skill in this film, based on the well known song of the same title. The picture is a distinct triumph for the Edison company. A happy married couple, played by Marc MacDermott and Miriam Nesbitt, are seen in early life, the wife having just hung a portrait of herself on the sitting room wall. There is a copy of the song on the old-fashioned piano, but there are no silver threads in the hair of either husband or wife at this period. Years are supposed to elapse and the silver threads have

PATHÉ FRÈRES FILMS

Watch for the biggest bunch of headliners ever produced, to be released during the next few weeks.

FIRST:

The Chief's Talisman

A Great Indian Story—**Released April 22**

SECOND:

Rival Brother's Patriotism

A Story of an Incident of the Civil War

About 990 feet **Released April 26**

THIRD:

The Foster Father

A Great American Drama laid both East and West

About 1000 feet **Released April 29**

More Coming

scene. A traveling crayon artist, a fine bit of character work by William Bechtel, induces the lady to have her portrait drawn again. It is a good likeness, but it fills her heart with dread as she looks at the gray hairs, and she imagines that she is losing the love of her husband because of her changed appearance. However, when he sees the new portrait he repudiates it; it is clearly a libel in his eyes, and he puts it away, replacing the old one, and declaring that she has never changed in his eyes since the first day she gave him her love. The parts of husband and wife are played with fine delicacy.

A Card of Introduction (Méliès, April 12).—The commotion caused by the American in Paris when he handed out his card of introduction was more than justified in this case, because the card had a warning in French, which the American (John R. Cumpson) could not read, that the bearer was just recovering from smallpox. His friend in America had given him the card, hoping to get him into trouble and prevent him from meeting the young American girl whom both of them loved. But it had the opposite result. After he had been thrown out of the hotel he met her by accident, and from laughing at the joke she soon came to sympathize and then to love the victim. The story was well conveyed, especially by Mr. Cumpson.

Paradise Lost (Biograph, April 13).—There is certainly a novel method of reforming a drunkard exploited in this farcical picture. even if it is not as plausible as it might be. The plan was this: The preacher and a rich man carried the drunkard home and put him in bed to sleep it off. Then when he awoke they introduced two housemaids, dressed in white and equipped with wings to impersonate angels. The angels brought him bottles of better liquor than he had ever tasted before, and he thought he was in heaven. They also removed his beard by trick photography. He drank until again overcome, when they carried him back to the fence corner, where they had found him. When he awoke he was sure he had been in paradise, and swore off drinking. One would think that he would have been tempted rather to take on another bun, and see if he could not make the trip over again. The trick act of removing the whiskers as if by magic was not consistent with the material character of the angels, and in other respects the humor seemed forced, so that the film, although amusing in parts, fails to rank up with other Biograph farces.

Jack Mason's Last Deal (Méliès, April 12).—Here is a picture story that is a story, and a good one. It is melodrama, to be sure, but it is good melodrama, being more than sufficiently plausible, effective, appealing and interesting. It is also novel and clear. A gambler locates in the Western town, and falls in love with a girl whose father is ruined at his faro game. A fellow whom the girl had refused loans money to the father, taking judgment notes, and this money, too, is lost. Then the holder of the notes threatens to foreclose, and the girl learns that her lover is the cause of her father's ruin. The gambler tries to give the money back, but both girl and father are too proud to take it, and he is told he must think no more of her. But he finds a way to restore the money, by getting the father into another game and losing all to him. Then broke and disgusted with his calling he starts to leave the town determined to gamble no more, but the woman keeper of the saloon, who had loved the gambler, showed that she, too, had a heart by sending word to the girl, telling her the facts. The girl mounted a horse, and reached the station just in time to stop his departure and make both happy.

Their Mothers-in-Law (Lubin, April 13).—Here is well constructed comedy containing humorous situation and well enacted. Nevertheless it might be also somewhat of a tragedy to certain spectators. In other words, it is like the average mother-in-law joke; it hits home too hard, and therefore may be to some neither wit nor humor. Accordingly one's power to enjoy this production depends on his viewpoint. Roy writes his mother to come and help Mary, who is worn out with early rising and house work. Mary likewise writes her mother. Both arrive, and the efforts of the one to outrival the other in helping Mary result in her doing most of the work herself. At last she seeks Roy at the office, and they write to their two dear mothers that they are going away to get a rest. This causes the ladies to realize the evil of their ways and they weep on each others' bosoms.

Zululand (Selig, April 13).—After quarreling with his father over the manner in which he has been living, Harry goes to South Africa to shift for himself. The father relents and writes to a friend, an army officer, to assure his son of his forgiveness should he chance to meet him. The meeting takes place in a rather unique way. Harry had bought an outfit with a partner and set out into the interior, but when he objected to supplying the natives with rifles he was imprisoned in his hut. The title concerning a native boy's kindness was not quite clear, and the action of the picture was somewhat obscure at this point, due to the numerous shadows. However, after cutting the ropes that bound him, he made a novel escape through the roof of the thatched hut, was pursued and arrived at the English hospital encampment. Here in a well conceived attack he saves the life of his father's friend and obtains a commission in the army. The film has numerous points of excellence, giving apparently what might be a section of the country mentioned. In one scene a lion and his mate steal a join of meat from the camp.

Though Your Sins Be As Scarlet (Vitagraph, April 14).—The Vitagraph producers have achieved a notable triumph in this film—probably the strongest and most effective subject of a Biblical character yet issued by any company. It is somewhat symbolical in treatment, showing the woman of scarlet in the gilded halls of prodigacy. Her turning to the path of righteousness appears a little sudden, but it comes impressively, and she seeks the Savior in the black robes of repentance. We see her tempted again by her old companions, but the passing Christ reminds her in time, and she turns to follow. She is too late to reach Him before the crucifixion, and she mourns at His tomb, now empty, but the sincerity of her prayers is answered, and for each tear there grows a lily of purity. The settings are especially worthy of praise. The difficult role of Christ was given the needed nobility of expression by Charles Kent. Julia Swayne interpreted the scarlet woman reclaimed with excellent taste and feeling.

Slim Jim's Last Chance (Kalem, April 14).—There is interest in this film that stirs the hearts of the youngsters when they see the brave cowboys riding to the rescue of the trapped hero, heroine, and Slim Jim, the criminal, who are hemmed in by a swarm of red devils clothed in the stock Kalem costumes. Also, the story opens up well with the release of two men from prison—Tom, a "first-timer," played by George Melford, and Slim Jim, a young but hardened criminal, well interpreted by Carlyle Blackwell. After that the action is full of flaws in detail, that do not, however, obscure the story. Tom gets work on a ranch and falls in love with the rancher's pretty daughter (Miss Joyce). Jim comes along and gets a job, too; steals money and is caught at it by Tom, who denounces him to the rancher in spite of Jim's retaliation in exposing Tom as an ex-convict. Tom is discharged, and is followed into the hills by the rancher's daughter, only to run into a nest of Kalem Indians, who might have shot them easily if they had been better marksmen. Slim Jim now comes to the rescue, rides right through the party of savages unharmed and joins the beleaguered pair. Finally the galloping cowboys arrive and the Indians are popped over like rabbits. The final scene is excellent where the smiling Jim is given his liberty and Tom is reinstated by the rancher.

A Buried Past (Edison, April 14).—Here is an absorbing story, rendered doubly so by its graphic interpretation in acting and telling. Two men are discharged from prison at the same time. One is greeted by his old companions and goes his way. The other goes his, and in the course of ten years he is a prosperous member of society and up for mayor of a city. Then the former prison pal appears and makes his presence known at a rally, where the candidate for mayor suddenly stops his speech at sight of him. Then begins a series of bribes to keep the man silent, until at last he is about to resign as candidate, when it is learned that the other man has been killed. This conclusion is somewhat of a disappointment, for the story had built up a gripping question in this struggle only to break by a mere subterfuge; but it contains many strong, convincingly acted scenes, which are especially well played by the lead (Charles Ogle) and he of the crooked way (Frank McGlynn). The candidate's wife was acceptably played by Nancy Avril and the child by Edna May Welch.

How Edam Cheese Is Made (Pathe, April 14).—This film not only gives a very clear idea of this industry but gives some characteristic backgrounds of Holland. One sees the milk taken from the pasture in the milk dog cart and then placed in tubs, where it is curded with rennet. After the curd is broken it is molded and pressed and then salted. At the end of eight days' drying in the sun it is washed, painted red and shipped to the market. The last scene is Alakmar, which is said to be the greatest cheese market in the world, handling 600,000 cheeses in a week.

Whimie's Home Troubles (Pathe, April 14).—Whimie has trouble with his wife more or less amusing. She will not mend his shoe so he slaps her face, which indiscreet action causes her to leave. At her request he piles her clothes into a hamper, but neglects to send her hair puffs. She returns for them and seeing him struggling with the shoe offers to mend it for him, and, of course, that is the signal for peace.

The Bad Man's First Prayer (Essanay, April 15).—A touch of sentiment or the more inartistic stroke of the sentimental frequently of late, gives a saving quality to the Essanay Western films. In this case it is rather much of the sentimental, but it is honestly done and is spread on so carefully that it will pass with many for true gold. The bad man (Mr. Anderson) having done a good turn for another bad man's daughter (Miss Fields) is discovered by her as he is about to hold up a coach. Her arrival prevents him from committing the crime, and he is induced by her appeal to promise to be good. Now her own father is out for the same coach, and gets away with the plunder, taking it home, where he is followed by the sheriff and his party. The sentimental bad man now steps in, and for love of the girl assumes the guilt, being taken to prison where, with the bible that the girl had slipped into his pocket, he drops on his knees and offers up his first prayer. Here we leave him very discreetly. To have carried the reformation further as many producers would have done would have made the sentimental too conspicuously mawkish.

Easter Babies (Vitagraph, April 15).—The quaint atmosphere that pervades this deliciously told child comedy, no less than the clever conceit of the story tends to make the film a particularly pleasing bit. Two toddling youngsters, a boy and a girl, pray for little baby brothers and sisters for Easter, and then proceed to assume the role of Divine Providence by purchasing two huge representations of Easter eggs from a toy shop, and filling the eggs with a pair of live babies, which they steal from the neighbors—one a white infant and the other (charming inconsistency) a black one. They are in the act of hatching out their two eggs by holding over each a setting hen purloined from the coop, when their parents, hearing the cries and squawks, come upon them, and are indeed astonished at the contents of the eggs. The next year at Easter there are two little babies, honestly come by, to reward the children for their prayers. The excellent acting of the children indicates painstaking care in drilling them that should not go unpraised.

The Oppressor (Gaumont, April 15).—The king turns a blind left eye and a right deaf ear to the appeal of the people, which symbolism is carried out literally in the presentation, and when he finds that his daughter, the princess, and her lover have befriended these same people, he has them cast into prison and the two ministers who aided them beheaded. The king is then haunted in his dreams by these two ministers and the vision of his daughter in prison. At last she is proclaimed queen by the people. The story is perhaps a little too disjointed to be thoroughly entertaining, as it is more a series of pictures with titles than a series of scenes joined together in cause and effect. The costumes and coloring are notable, but the settings were not displayed to the best advantage, as too many people appear in too small a space. Less grouping and characters would have carried the story and created as much atmosphere.

The Burglar's Fee (Pathe, April 15).—It was not quite clear to this reviewer just what relation the lady bore the doctor—daughter or wife. It was believed at first she was a daughter. A note from one honey love to another, bidding him call now that papa was away, was found by the doctor, who put it in his pocket. The lady, who might have been his daughter, but who was his wife, in sewing a button on his coat, found the note. Not being able to account for her sudden change in manner, he leaves another note, telling her where he will be, giving the telephone number. A burglar enters the house and sees the lady poison herself. He also sees the note and calls up the doctor, who sends back word to keep her walking, which makes an amusing scene. Meanwhile a policeman arrives, summoned by a zealous passerby, but on his arrival the doctor withdraws the charge and gives the burglar a chance to earn an honest living by hiring him as a servant. What was his surprise on returning to the room to seek his new

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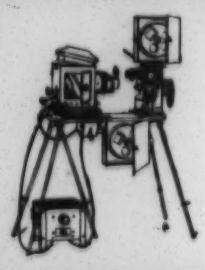

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LUBIN FILMS

THE HOYDEN

Released Monday, April 24.

A young lieutenant yields to his dying uncle's wish that he promise to marry the latter's ward, a tomboy girl for whom the lieutenant feels no love. Three years later, returning from the Philippines, he meets a young woman with whom he falls deeply in love. And, behold, it is the same girl. The moth has become a butterfly. Length about 1,000 feet.

Released Thursday, April 27.

THE SHERIFF AND THE MAN

A Western story of adventure. Tom Winton goes West to try to bring back his wayward brother, Jack. He finds the sheriff seeking to arrest him for horse stealing. Tom declares himself to be Jack and is arrested. By a curious circumstance the real Jack becomes his jailor. He lets him escape. Later Tom finds the sheriff dying in the desert, his horse having run away and left him in the midst of the burning sands. Tom saves the officer at the risk of being rearrested. The grateful sheriff accompanies him to the station and bids both brothers God-speed to the East. Length about 1,000 feet.

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KALEM

A DAY AND A NIGHT

A COMEDY OF THE PRESENT

Released Wednesday, April 26th. Length, 995 feet.

SLABSIDES

A STORY OF A GOOD HEARTED INDIAN

Released Friday, April 28th. Length, 1,005 feet.

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servant to find a note declaring that he was a burglar by choice, but as a doctor in this case he had deducted fifty dollars from the roll of bills in the drawer. The idea is amusing and novel, but no doubt more definite action at times would have brought more laughter, as the comedy is a little too talky in places. The characters are shown on the screen by pictures: Martha Spier, the wife; Charles Arling, the physician; Billy Quirk, the burglar.

Reviews of Independent Films

Adventure in Sicily (Yankee, April 10).—Bermuda is not exactly Sicily, but it comes nearer to it than it does to Idaho, and hence this film is correspondingly more convincing than several previous films of this company. However, this isn't saying very much, as the story is exaggerated melodrama. The Don (since when did the Don become a title of Sicily?) has a daughter who is kidnapped by a bandit chief, following the kidnapping of her American lover. The bandit then prepares to marry the girl himself in the presence of the American, for which purpose he captures a priest and compels him to repeat the marriage ceremony at the point of a pistol. But, ha! Help is at hand in the person of an Englishman with a "long distance rifle," who fires from a distant mountain and kills all the bandit band, thus freeing the lovers. The last scene, in which thanks and congratulations were exchanged, was quite tiresome, after the "thrilling" nature of the previous scenes.

Do Not Judge Rashly (Eclair, April 10).—This film story is rather crudely constructed and acted for a French drama, which is usually graceful if nothing else. The man's wife agrees to meet an old lover to tell him that she loves her husband. In blotting the note after writing it only the top half is preserved on the blotter and the family servant shows this to the husband, who has an agonizing time of it. He is a doctor and is called to see a wounded man, whom he recognizes as the man his wife is to meet. He is at first inclined to let the man die, but thinks better of it long enough to return and steal his wife's note from the patient's pocket. But he doesn't look at the note until some time later, after he has banished his wife and is himself contemplating suicide. Then he reads it, sees how much she really loves him and calls her to his arms. What becomes of the sick man nobody seems to know or care, and one wonders why the wife ever agreed to meet him when she had told him all there was to tell in the note.

A Faithless Man (Imp., April 10).—The improbability of this story and the lack of true Western atmosphere combine to weaken the production, though the acting is not bad. A murderer, after killing his victim, escapes with the help of a woman keeper of a saloon. He is next seen at a boarding house, where he makes instant and violent love to the landlord's daughter, and is accepted by the father and by the girl, who discards her faithful worshipper, the hired man. The town paper prints the outlaw's picture in connection with a notice of the engagement and the saloon woman sees the picture. She hurries to the scene, exposes the scoundrel and he is arrested, after which the landlord's daughter turns for solace to the hired hand.

A Good Cigar (Imp., April 10).—The producer and players have seized on a capital humorous idea in this short farce, and have brought out the best there is in it with wonderful cleverness. Laughter is spontaneous and almost constant throughout the picture. A hot-headed Cuban is seen to take offense at the contemptuous treatment accorded him by an American. In revenge he loads a cigar with powder and exchanges it for a good one on the American's table in the cafe. Then, with fiendish anticipation, he and a friend watch for the explosion, following the American around from place to place, but always something interferes and the American fails to light up, until at last when he does so he throws the cigar away in disgust. But the Cubans are so excited by this time that they don't see the cigar thrown away nor see the American walk off. When the explosion comes and no American is in sight, they conclude he has been blown to pieces and their joy is great.

Velvet and Rags (Thanhouser, April 11).—The Thanhouser little girl makes an excellent little boy in this appealing little story, rendered doubly so by capable acting. While in the park the physician's active young son strolls away from his nurse and changes clothes with another small boy who roasts peanuts for an Italian vender. The nurse in her excitement does not notice the mistake until some time after, nor does the Italian, who is then determined to keep the youngster. He, however, escapes the next morning and runs into a blast pursued by the Italian. He is taken to the hospital, where he is recognized by his father, who without examining him takes him home, to learn that the nurse has been keeping the secret of the exchange until the boy should be found. On the nurse's plea the other little fellow is permitted to stay as a companion.

An Indian's Mistake (Bison, April 11).—This film tells a dramatic and interesting story, especially well acted by the two leading members of the cast. Dark Cloud, a Carlisle Indian, saves Owanee from the hands of a bad Indian in a well conceived fight and marries her. Then comes the white girl, Helen, who wishes to play with the Indian, who, however, remains firm; but Owanee at last has doubts at his one indiscretion of a kiss from the other woman, and, failing to provoke her father's wrath, she would end all over the precipice, where in another well-acted scene Dark Cloud prevents her and assures her of his love. It is well presented.

Reclaimed (Powers, April 11).—This story is well put together and straightforward, but it fails to be convincing on account of the very theatric manner in which the actors deport themselves as they rush through the various situations. He becomes infatuated with an actress, and after a quarrel with his wife leaves her for the other, only to be brought back by his little daughter, who was taken to the actress' home by a friend. The hackneyed idea would have been excusable had any strength or naturalness been manifested in the manner in which the play was enacted.

How the Doctor Made Good (Powers, April 11).—He made good by giving his sweetheart some powders to put in her family's tea. They were deathly sick and called him in. The idea seems more malicious than funny, though the actors worked very hard to be so. The first part of the picture, where the young man graduates from the university a full-fledged M.D., is more amusing.

Men of the West (Champion, April 12).—With all possible charity for honest endeavor in motion picture production, one is forced to wonder why good raw material has been wasted on a picture so badly acted and telling a story so crudely, not to say ridiculously conceived, as this one. Such productions must continue to keep the Champion reputation at the lowest point; not only this, but the circulation of such inferior stuff is a serious detriment to the entire motion picture industry or art. The basis of the story alone is enough to condemn it. A married man, away from home on business, falls suddenly and violently in love with another woman, to whom he gives a string of pearls six feet long. Returning home he is followed on some business pretext by the woman, who crushes and scatters the pearls when she discovers his marriage. The wife appears not at all surprised or suspicious at this outburst and apparently never knows, as the man's brother now steps in, makes sudden love to the visitor, and in exactly forty-five seconds has her arms around his neck and is her affianced husband. The only thing in the picture to indicate "men of the West" is the pair of "chaps" the husband wears in his fancy gingerbread parlor that might do for palace setting. The acting is fully as misplaced as the story and settings. Extreme effort is made to convey intense emotions, but they appear in most cases to indicate nothing but bad pains in the "innards."

Thirty Minutes (Reliance, April 12).—The excellent producing and acting force of this company unfortunately chose the wrong spirit in which to convey this rather clever comedy idea. As a result the effect is not good and the humor is lost. A young man living a gay life in New York is visited by the uncle from Texas who had raised him. To maintain his reputation for correct deportment the young man and his visiting roistering friends, men and women, convert his apartments into an abode of sanctity, and the young man assumes the most pious and austere air. Now the uncle had come East looking for sport and this situation dismayed him. Eventually he found out the deception and was better pleased. Now this story, it would seem, should have been conveyed sincerely and convincingly, but instead it is handled as a rapid burlesque, with much crowding and romping that appears to have no point. It is an attempt to give us French farce without the French grace.

The Necklace Affair (Ambrosio, April 12).—Here is a burlesque detective story told with trick effects. A Sherlock Holmes character carries his assistant policemen and unlimited disguises around with him in a suit case. The conception is scarcely funny and the tricks are now too old to excite interest.

The Little Major (Rex, April 13).—This is altogether one of the most delightful, touching and impressive pictures dealing with child life seen for some time, and relates how the little major did what the wise old consulting doctors found a serious problem—brought his mother back to life by convincing her that he was quite able to make up for and take the place of the baby she had just lost. He crept out of his little bed in the nursery and, wrapped in the moonlight, crept down the stairs and past the nurse and consulting physicians to his mother's bed, and as the glow of the moon shone in through the window in a very exceptional scene he called her back to life. The story is delicately told and finely mounted, the nursery set and scenes also being worthy of notice. The little major is a pleasing and natural little actor.

Jimmie Minds the Baby (American, April 13).—The noted cartoon of Jimmie and the baby appears herein in picture and makes a decidedly laughable film. While Jimmie's parents attend the matinee, Jimmie takes the baby for an airing. At the stagedoor Jimmie is also inspired to attend the performance, and is much elated when a stage hand in search of a real live baby borrows his brother. His mother in the box is much affected when she sees the heroine pleading with the villain "for the sake of the child," but when she sees it is her own child that is tossed into the cotton batting snow a very lifelike and unexpected scene takes place on the stage, the real mother recovering her child, while Jimmie is spanked behind the scenes.

The Bungalow Craze (American, April 13).—An excellent comedy idea is herein set forth, but it is thought the manner of presentation might have better brought out the complications. Three wives filled with the bungalow craze desire their three husbands to buy them bungalows. The three husbands in turn visit a fascinating widow and buy one for their respective wives. They are each in their turn seen by their wives from the flat of one of the party to enter the widow's house and depart with her, with disastrous effect upon the wives. The wives relent, however, when they learn the truth. It is thought a variation of each husband's meeting the widow would have added to the picture; besides, how was the widow back each time to receive each husband? Then, too, all coming back into one flat to make the conclusion was forced. Even farce must seem to be consistent, and this one is supposed to be comedy.

The Storm (Imp., April 13).—This is an interesting story, but while the acting is good in some scenes, it is too rapid and lacking in proper significance in others. A young sailor and a chap who is evidently a friend of hers are leaving for a cruise. He bids his wife and baby good-by and seeks the other in a saloon. The latter becomes crazed with drink and the young father and husband is seriously injured in endeavoring to make him leave the saloon for the ship, which sails without him. A storm arises and the young wife in her anxiety goes along the beach—which is a realistic effect—to the wireless station, and there learns that the boat her husband was supposed to be on is lost. She awakes from her grief to find her husband's arm around her, and the brother throws the whisky bottle out of the window. There is too much dash to this last scene to be impressive. It would also seem that the story rather disproves itself. It attempts to show the horrors of drink, yet it was the man's weakness that saved them. She placed a charm around her husband's neck to ward off danger, yet he was injured. These two conclusions would have been avoided by having the other man the injured one.

Bill and the Greasy Pole (Lux, April 14).—Bill is sent to bring home a pole to be greased for the fair, and the picture consists of his troubles in getting it to the town clerk. Bill is not what could be called a good smashing artist, for he missed several good opportunities. If one must smash, let him smash well.

They Did Not Budge (Lux, April 14).—This is a laughable travesty somewhat out of the ordinary. He is obliged to carry his own sign advertising his photographs. Some country people become interested and he gets back to the studio before them, though just how he does it, as they enter the building before him, is a mystery. He tells them to keep perfectly still, while he goes into the next room and receives a letter informing him that he is heir to six million dollars from an uncle in Chicago. He goes at once and the three country people wait. The eggs the sitters have hatch to chickens, the baby becomes a boy, the chickens become hens and the boy a youth, and finally the photographer returns with his wife and child to his old haunts on a visit and releases them. It cannot be said that the American scenes were quite American.

A Man of Honor (Bison, April 14).—When the estate is finally settled nothing is left for Dick, and as Bess thinks she cannot marry a poor man he goes West. One day while he is exhausted for want of food he is met by Owanee, an Indian girl, who takes him to the camp, where he is fed. On his departure she goes with him and marries him. Some years after this he becomes heir to a fortune, and Bess comes on from the East. In spite of the fact that he is married to the Indian girl and has a child she persuades him to go with her, but on the way he gets out of the carriage and goes back to Owanee. Dick and Owanee did some

BIOGRAPH FILMS

Trade Mark. Trade Mark.

Released April 17, 1911

Madame Rex

A Story of a Mother's Sacrifice

The Biograph with this production presents a subject most unique in story and type. Located in the South of France, it tells of a woman, who, after the death of her husband, is forced to assume the management of the Gambling Casino, of which he was proprietor. Her girl child she places in a convent and keeps her in ignorance of her occupation. Twelve years later the mother becomes engaged to a young nobleman. The young man, however, by accident meets the daughter, now seventeen years old, and falls in love with her, not knowing her identity. The mother, realizing the truth of the situation, sacrifices her own love for the young man for her daughter's happiness.

Approximate length, 996 feet.

Released April 20, 1911

A Knight of the Road

How He Enjoys the Simple Life

This Biograph subject shows the real nature of the hobo. Being of a sentimental turn, he is impressed by the daughter of a ranch owner, and in consequence becomes her and her father's protector against the machinations of several of his type. The owner in gratitude offers him a home and job on the ranch, but work and the hobo never agree, so he steals away to remain ever a "Knight of the Road."

Approximate length, 996 feet.

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pleasing work, but in the scene "Been shocked; Dick proud" the action hardly warranted the title. The interior settings were good and the outdoor views maintain their usual excellence, but the log cabin and its interior has not so much to commend it.

Old Home Week (Thanhouser, April 14).—A rather clever comedy and story is presented on this film, which is agreeably acted, though a trifle overdrawn in places where the hero comes back to the old home. John had a quarrel with his sweetheart and left for the city. Ten years afterward he was a successful financier, and reading in the paper that Jayville was to have an Old Home Week he thought of his old sweetheart and how they carved the hearts in the tree. He disguises himself as a poor man, and she was the only person who would receive him. At last they arrested him as a suspicious character and thrust him in the jail, over which hung a sign welcome. He escaped, rather miraculously for a man for whom there was a reward of one thousand dollars, dropping out of the top window into his sweetheart's arms. Later she received a letter from him to meet him at the old tree and marry him if she still loved him. She did, but his prosperity seemed to cause her no surprise. They were married in an automobile as they journeyed through Jayville, where at last he arrived at the station and tacked a notice to the effect that he had bought the railroad and after that day trains would cease to stop at Jayville.

At the Window (Powers, April 15).—This Italian story lacks a few fifths and seems to make it clear, and then the villain and the husband's friend were so similar in appearance it is not always easy to tell them apart. Therefore this reviewer will not vouch for the accuracy with which the story is told. It seems Domanico's wife is infatuated with Pietro, and Domanico finds the two making love at the window, though by the manner in which it was done, his entrance surely would have been noticed by them. Then Pietro obtains a job and is given two tickets to take him to his destination; one for himself and one for the wife of Domanico. He arranges a meeting with her and Domanico learns of it through the agent. A friend resolves to save his wife. Just how he knew where they were going to meet is not clear, but the friend meets Pietro and it is supposed kills him, though the action is not shown. He then brings back the wife to the husband. The story is rather clumsily told and not especially well acted.

Her Mother's Love (Reliance, April 18).—The sentiment of this story is rather misplaced, which is perhaps its only difficulty. One has the feeling that the mother was a rather foolish lady who made much out of nothing, and when the old lover was shown the note by the daughter, one expected he would be man enough to seek the mother instead of immediately summoning a minister and marrying the daughter. He was the mother's old lover, whom she had rejected for another, and when, twenty years after, the daughter brought some shirts to the house, the idea of which was not quite clear, he was strangely attracted. The mother was stricken blind from overwork, and while she was at the hospital a love affair sprung up between the girl and employer. When the mother was out of the hospital and learned the state of affairs, she resolved that he should not see her. The idea might have been better evolved than by a visit to him with a veil over her face, for one naturally asks, if she did not wish her identity known, why did she go? She then leaves a note saying she cannot thrust herself upon her daughter's rich husband and be dependent. When the doctor sees the note, he marries the girl, and the mother sees the ceremony through the window, which is not so pathetic as it might have been for reasons mentioned before. Miss Robinson gave a satisfactory interpretation of the daughter, but the mother is rather inclined to the theatric.

The Fall of Troy (Itala, April 15).—This spectacular yet absorbing picture from a dramatic point of view shows to what heights of art the motion picture can rise. The staging is really a city in itself, and a wonderfully deep perspective is maintained throughout about which a whole army of soldiers and citizens are seen to swarm in massive array. The picture is divided into two parts or reels, the first depicting Helen's flight from Troy, and the latter the siege where the mammoth horse is brought through the city's walls. The first section impresses one as being a very remarkable picture, but when in the next the Greeks begin to attack the walls and maneuver about the city, and the horse is taken inside and the devastation of the city begins, one realizes that a truly incomparable production of vast beauty and manifold artistic merit is being produced. The management of the mob and soldiers is little less than marvelous amid the falling ruins and flames. Notable and impressive scenes are the scene in Menelaus's garden, the attack on the city's walls, the taking of the horse up to and through the city's walls, the burning of the city seen from the balcony and window and the last scene in the square where Paris and Menelaus fight amid the flames and falling ruins. One of its chief features is the vastness and depth of its staging and the wonderful fire effects.

Hamlet (Great Northern, April 15).—This company deserves much praise for putting this classical work of the immortal bard into pictures taken in the land of the melancholy Dane. As might have been expected, it was far from an easy task. Nevertheless the most vital scenes have been selected, and such others added as give clearness and strength to the story. One of the most interesting features of the production is that the pictures are taken in and around the grounds of the original castle of Cronsberg, Elsinore, Denmark. The story follows very closely the original. Among the noteworthy scenes are the main hall where the players prey on the king's conscience; the queen's chamber, the departure of Hamlet for England, which is an exceptionally well managed scene, and the last scene in which the fight between Laertes and Hamlet is well conceived. In fact, the entire production is acted and presented with painstaking care and dignity, and should go down as a record for the value of its scenic backgrounds.

FIGHT PICTURES IN SPOKANE.

The ban on the Jeffries-Johnson fight pictures was removed for Spokane in the police court last week, when Judge G. W. Stocker discharged R. W. De Lion and H. Winick, of the Cinegraph Theatre, on trial for violating the State law by showing the films of the Johnson-Ketchel fight. Attorney F. C. Robertson, representing the moving picture men, demurred to the State's complaint, presented by Deputy Prosecutor M. A. Jesseph, and the demurrer was sustained by Judge Stocker, who ruled that no law in existence forbade showing the fight pictures.

LICENSED FILM RELEASES.

April 17, 1911.

	Feet.
(Bio.) Madame Rex. Drama	996
(Pathe) Robert the Silent. Drama	1000
(Selig) The Haven of Refuge. Drama.	1000
(Lubin) The Two Fathers	1000

April 18, 1911.

(Vita.) The Leading Lady. Com	...
(Edison) The Haunted Sentinel Tower. Drama	980
(S. & A.) What Happened to Aunty	800
(S. & A.) Catching the Deep Sea Turtle	200
(Gau.) Lost Years. Drama	630
(Gau.) Brest, Harbor of France	370

April 19, 1911.

(Edison) How Spiggins Took Lodgers. Com.	1000
(Pathe) A New Life. Drama	990
(Kalem) The Phoney Prince. Com	990
(Urban) Solving the Servant Problem.	495
(Urban) Kwang Tung, China	535

April 20, 1911.

(Bio.) A Knight of the Road. Drama	996
(Selig) The Mother. Drama	1000
(Lubin) Helping Him Out	1000
(Melies) The Unwilling Cowboy. Drama	980

April 21, 1911.

(Pathe) Boil Your Water	535
(Pathe) Mary Long and Sammy Short.	360
(Vita.) The Troublesome Secretaries	...
Edison) Turned to the Wall. Drama	1000
(Kalem) The Insurrecto. Drama	1000

April 22, 1911.

(Vita.) Spirit of the Light. Drama	1000
(Pathe) The Chief's Talisman. Drama	820
(S. & A.) Indian Maiden's Lesson.	1000
(Gau.) (Not reported)	...

April 24, 1911.

(Bio.) His Mother's Scarf. Drama	994
(Pathe) Lal Chyelm (Good Luck)	...
(Selig) Unto Us a Child Is Born	...
(Lubin) The Heyden	...

April 25, 1911.

(Vita.) A Klondike Steal	...
(Edison) The Twin Towers. Drama	1000
(S. & A.) The Two Mothers. Drama	1000
(Gau.) Romance of a Valet. Com	485
(Gau.) Old Folks	515

April 26, 1911.

(Edison) The Two Heroes. Com	975
(Pathe) Rival Brothers' Patriotism. Drama	990
(Kalem) A Day and a Night	...
(Urban) Last Edict of Francis II	878
(Urban) Scenes at Colombo, Ceylon	122

April 27, 1911.

(Bio.) How She Triumphed. Com	998
(Selig) Witch of the Everglades	...
(Lubin) The Sheriff and the Man. Drama	1000
(Melies) The Reformation of Jack Robbins. Drama	1000

April 28, 1911.

(Pathe) Enemies	...
(Pathe) Pastime in Chile	...
(Vita.) The Peace Offering	...
(Edison) The Child and the Tramp. Com.	1000
(Kalem) Siabaides	...

April 29, 1911.

(Pathe) The Foster Father. Drama	1000
(Vita.) Picciola	...
(S. & A.) (Not reported)	...
(Gau.) A Priestess of Carthage	1000

INDEPENDENT FILM RELEASES.

April 17, 1911.

	Feet.
(Amer.) Two Plucky Girls	...
(Imp.) The Stampede. Drama	1000
(Eclair) Dog and Wolf. Drama	600
(Eclair) Jerusalem and the Mount of Olives	...
(Yankee) A Close Call	...
(Champion) With Stonewall Jackson	...

April 18, 1911.

(Bison) Return of Company D	950
(Powers) Copper Wit	...
(Powers) Wine Harvest. Scenic	...
(Thanhouser) Calley's Comet. Drama.	1000

April 19, 1911.

(Nestor) The Rival Artists	...
(Champion) A Half-Breed's Courage	...
(Ambrosio) The Mute of Portici	960
(Reliance) A Tale of Ebon Tints	950
(Solax) The Old Excuse	...
(Solax) The Scheme That Failed	...

April 20, 1911.

(Amer.) One Month to Live. Com	...
(Imp.) Resignation	...
(Imp.) The Hero	500
(Itala) (Not reported)	...
(Rex) A Daughter of the Revolution.	...

April 21, 1911.

(Bison) A Cowboy for a Day	950
(Lux) Dr. Grant's Wonderful Discovery	...
(Solax) The Voice of His Conscience	...
(Thanhouser) Weighed in the Balance.	1000
(Yankee) The Minister's Son	...

April 22, 1911.

(Gt. Northern) The Stolen Legacy	...
(Itala) Foolshead—Wrangler for Love	500
(Itala) Marriage 'Midst the Sausages.	500
(Powers) The Last Rose	...
(Reliance) In the Teepee's Light	950

FROM LEGITIMATE TO PICTURES.

The People's Amusement Company has taken a lease of the Grand Theatre, Vancouver, Wash., and will add this house to its circuit of picture shows throughout the Northwest. The Grand, which is the best house of amusement in Vancouver, was built recently by Mayor Kiggins, and has been alternately devoted to purposes of vaudeville, drama, and combinations.

★MELIES RELEASES★

APRIL 20, 1911

AN UNWILLING COWBOY

The interesting love story of a Texas cowboy and a Bostonian's daughter. Fate forces "Papa" to be a cowboy for a while, in which he learns their worth. Length about 980 feet.

APRIL 27, 1911

The Reformation of Jack Robbin

Jack was a bandit until he met Mary Gray. He who had never feared mortal man shrank beneath his own conscience and yielded to the cause of true love. Length about 980 feet.

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MEETINGS FOR UPLIFT.

On the evening of April 18, at the Eden Musee, the directors of the new Independent Associated Motion Picture Patents Company assembled an informal gathering, of which others are expected to follow, for the stated purpose of arousing greater interest among the public for the uplifting of the motion picture in its educational, scientific, industrial and other aspects. In opening the meeting Richard G. Hollaman, president of the Musee and vice-president of the new company, spoke of the great progress in motion pictures during the last eighteen years, at which time the picture was exhibited in a boxlike arrangement, into which the spectator looked, until fifteen years ago, when the motion picture, though yet crude, was first exhibited in the Musee. He mentioned the fact that it is estimated that 5,000,000 people visit motion picture theatres daily in the United States, but that the picture is also being put to many other uses outside the realm of amusement. Mr. Hollaman spoke of a letter he had received from a prominent clergyman, who predicted that within five years churches would be having sermons and Bible lessons in film.

W. H. Storey, of the People's Institute, and secretary of the National Censorship Board, also spoke on the educational value of the pictures, mentioning among other things the value of the picture to medical students. In speaking of the work of the board, he said its object was to develop, not to repress, and by co-operating with the manufacturers to instruct and educate the public.

Before and after these remarks pictures were shown upon the screen. Among them were several pictures of the Cines Company, of Italy, which has recently opened a branch in this country. The pictures were of a historical and religious nature, though a pleasing little comedy called The Concertina was also shown. A picture of the Rex Company was also shown, entitled Five Hours.

IMP. COMPANY AT HOME.

The Imp. company has settled down again in its New York studio after its return from Cuba and has in mind some very notable productions in a series of Imp. Films de Luxe. The first of these is entitled The Scarlet Letter, a dramatization of Nathaniel Hawthorne's work of that name. It will be released April 27 and will introduce a new acquisition to the company, a Miss Lucille Young, who is said to be especially suited for emotional roles. It is reported a number of changes in the company cast of players will take place. The company has recently added a new feature to its plant, that of tinting and toning, and it is said has met with fine results, the release mentioned above being a specimen.

TO REVISE NEW YORK REGULATIONS.

Mayor Gaynor has appointed a committee to co-operate with the Aldermen in drawing the new ordinances for the regulation of the moving picture business in the city, recommended in a recent report by Commissioner of Accounts Feodick. The committee is composed of Michael Furst, a Brooklyn lawyer; John Collier, of the People's Institute; Assistant Corporation Counsel Crowell, attached to the Mayor's office; Maurice Wertheim, of 49 West Seventy-second Street, and Dr. J. P. Warbasse, of Brooklyn.

WINNING MOTOR BOAT RACES.

J. Stuart Blackton, vice-president of the Vitagraph Company, is expected home this week from Florida, where he has been resting on his yacht and incidentally winning a few of the motor boat races.

CHANGE OF TITLE.

The title of the Vitagraph film advertised for release Tuesday, April 25, has been changed from The Stolen Claim to A Klondike Steal.

NEW LAW FOR IOWA.

The House of Representatives of Iowa has passed a bill regulating the exits and fire protection of picture shows in that State.

GREAT CHANCE FOR A GRAFTER.

A bill has been introduced in the Pennsylvania Legislature to establish the office of State Examiner, whose duty it shall be to censor all motion picture films and stereopticon slides offered for exhibition in that state. The Examiner is to be paid $3,000 per year and is to give bond for $10,000. He is to be paid a fee for the use of the State of $1 for each film examined and 10 cents for each view. Persons showing films or views not approved are to be fined $50 for the first offense and $200 for subsequent offenses. The possibilities of such an office for graft are so obvious, and the necessity for such censorship so remote, that it ought to make even Pennsylvania blush with shame if it should be passed.

GREENE'S COLORED PHOTOGRAPHY.

At the opening of the new Highway Theatre, King's Highway and East Fourteenth Street, Brooklyn, April 17, Freese Greene was announced to deliver a short lecture on the motion picture industry and to explain some of his inventions and work along this line, including his latest invention in motion photography in natural colors—that is, neither tinted nor painted. The results are claimed to be startling in their reality.

VIOLATIONS IN ST. PAUL.

A committee of Aldermen in St. Paul report that nearly all the picture theatres in that city violate the building code as to exits and other safeguards from fires and panics.

CUES.

George A. Lessey and Mrs. Lessey (May E. Abbey), of the Light Eternal company, have purchased a home at 1731 West Ninth Street, Highlawn, off King's Highway, Brooklyn, N. Y.

Maud Lambert will appear in the new Shubert musical comedy production, The Kiss Waltz.

Mrs. Lottie Webster, professionally known as Lottie Briscoe, obtained a decree of divorce in Chicago, Ill., against her husband, Harry McCrae Webster, the well-known producer and stage-manager.

The Woman, William C. de Mille's new play, had a copyright performance in London last week.

Kyrle Bellew begins at the Grand Opera House to-night the final fortnight of his season. He will spend a month cruising along the coast in this country with a large yachting party previous to his sailing for London late in June. He will return to America in August to begin a little earlier than usual the long season already routed for him by Charles Frohman.

A. G. Delamater has purchased the dramatic rights of "Cy Whitaker's Place," a novel of Cape Cod folks, by Joseph G. Lincoln, author of "Cap'n Eri" and "Mr. Pratt."

Walter Dale, who has for two seasons been playing Pietro in one of Weber's Climax companies, has closed the season and is now in New York.

Baby Mine (Chicago company) closed in Cleveland, O., April 8. Earle Mitchell, who played Jimmy Jenks in the company, has joined the Woodward Stock company to play a ten weeks' engagement at the Willis-Wood Theatre, Kansas City.

Lulu Vollmer, private secretary to the manager of the Piedmont Hotel, Atlanta, Ga., has written a vaudeville sketch, called Jule, and it has been bought by Louise Coleman. The sketch deals with characters in the "moonshine" section of North Carolina, and Miss Vollmer intends to extend it to a four-act play.

Julia Morton has been engaged through Wales Winter for the Suburban Gardens Stock company, St. Louis, for the Summer. Miss Morton is still playing the lead with George Behan.

T. Harrison Roberts has engaged with the Shubert Stock, Baltimore, for light comedy and juveniles.

Edythe Mae Hamilton----Geo. E. Cole

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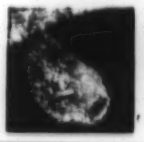

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